

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 581.—Vol. 32.  
Registered for transmission abroad.

JULY 1, 1891.

Price 4d.; Post-free, 5d.  
Annual Subscription, Postage-free, 5s.

## THE TONIC SOL-FA JUBILEE, 1891. CENTRAL CELEBRATION IN LONDON.

TUESDAY, July 7, Evening, 7 o'clock.—GREAT FESTIVAL SERVICE in ST. PAUL'S CATHEDRAL. Preacher, the Right Rev. Bishop MITCHINSON. Conductor, Dr. G. C. MARTIN. Organist, Mr. W. HODGE. [Public admitted without ticket at West Door.]

SATURDAY, July 11, Afternoon, 3 o'clock.—"IN MEMORIAM" VISIT TO THE GRAVE OF JOHN CURWEN, in Ilford Cemetery. Addresses and Singing.

TUESDAY, July 14, Evening, 7 o'clock.—CONVERSAZIONE OF THE CURWEN CLUB, in Exeter Hall. Music under the direction of Mr. J. A. BIRCH. [By invitation only.]

WEDNESDAY, July 15, Evening, 7 o'clock.—UNITED SOIRÉE OF THE ASSOCIATION OF TONIC SOL-FA CHOIRS AND THE TONIC SOL-FA COMPOSITION CLUB, in Exeter Hall. [Tickets, 1s. 3d.]

THURSDAY, July 16, Afternoon, 12.30 o'clock.—CHORAL COMPETITION, between Choirs selected from London Board Schools. Exeter Hall. [Admission by ticket.]

THURSDAY, July 16, Evening, 7 o'clock.—RECEPTION BY THE PRESIDENT OF THE TONIC SOL-FA COLLEGE (J. S. CURWEN, Esq.) at the Galleries of the Royal Society of British Artists, Pall Mall. [By invitation only.]

FRIDAY, July 17, Afternoon, 3 o'clock.—CONFERENCE, at Exeter Hall. Chairman, J. S. CURWEN, Esq. [Admission Free.]

FRIDAY, July 17, Evening, 7 o'clock.—GREAT MEETING IN EXETER HALL. Chairman, His Honour Judge LUSHINGTON. Welsh Part-Songs by the Swansea Tonic Sol-fa Choir. Selections by the Sheffield Musical Union, United Pieces and Sight-Singing Test by Choirs and Audience. [Tickets, 6d., 1s., 2s. 6d.]

SATURDAY, July 18.—GREAT JUBILEE FESTIVAL AT THE CRYSTAL PALACE.—Choral Competition. Adjudicator, Sir JOHN STAINER.—Morning Concert by 5,000 Juveniles, including Juvenile Orchestra. (Cdr., Mr. A. L. COWLEY.)—Afternoon Concert by 5,000 Provincial Singers, with Orchestra. (Cdr., Mr. L. C. VENABLES.)—Evening Concert by 5,000 Metropolitan Singers, with Orchestra. (Cdr., Mr. W. G. McNAUGHT.)—Grand Mass Concert, in the Grounds. National Hiss by 20,000 Singers. Operetta, "Prince and Pedlar." (Cdr., Mr. S. FILMER ROOK.)

Hand-bills (giving particulars). Tickets, Books of Music, &c., may be obtained of the Secretary, Mr. W. HARDING BONNER, at the Office of the Jubilee Committee, the Tonic Sol-fa College, 27, Finsbury Square, E.C.

THE TONIC SOL-FA COLLEGE.—The SIXTEENTH ANNUAL SUMMER TERM will commence on MONDAY, July 20, and close on SATURDAY, August 15. Classes for the Art of Teaching, Voice Training, Sight Singing, Musical Composition, Counterpoint, Choral Conducting, Harmony, Ear Exercises, Elocution, and Acoustics. For full particulars, apply to the Secretary, at the College, 27, Finsbury Square, E.C.

## COLLEGE OF ORGANISTS.

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|----------|--|
| July 11. | F.C.O. Examination—Paper Work at 10 a.m. |
| " 15.    | " " "—Organ Playing, 10 a.m.             |
| " 16.    | " " "—Organ Playing, 10 a.m.             |
| " 17.    | Diploma Distribution at 11 a.m.          |
| " 21.    | A.C.O. Examination—Paper Work at 10 a.m. |
| " 22.    | " " "—Organ Playing, 10 a.m.             |
| " 23.    | " " "—Organ Playing, 10 a.m.             |
| " 24.    | Diploma Distribution at 11 a.m.          |
| " 28.    | Annual General Meeting at 8 p.m.         |

The F.C.O. Solo playing test pieces are: Fugue in C minor, J. S. Bach, No. 6, Vol. 4, Peters' Edition; Fantasia with Choral in G, H. Smart; and Organ Sonata in F minor, Rheinberger.

The names of Candidates for F.C.O. and A.C.O. Examinations in July must be sent in on or before July 7.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

N.B.—The College Library and Rooms open daily for the use of Members, from 10 to 5, and on Tuesdays and Thursdays, from 7 to 9.

WAGNER FESTIVAL AT BAYREUTH.—FOUR PERFORMANCE EVERY WEEK, from July 19 to August 19. By Steamer, from Leith to Hamburg, every Tuesday and Saturday, thence by rail, in 15 hours, to Bayreuth. Apply to James Currie and Co., 16, Bernard St., Leith; or, 49, St. Enoch Sq., Glasgow.

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Operatic Performance, July 18, at Eight.

Orchestral Concert (St. James's Hall), July 28, at Three.

Distribution of Prizes (St. James's Hall), July 29, at Three.

JAMES G. SYME, Secretary.

## CHESTER TRIENNIAL MUSICAL FESTIVAL, 1891.

Under the Patronage of  
HER MOST GRACIOUS MAJESTY THE QUEEN,  
HIS ROYAL HIGHNESS THE PRINCE OF WALES  
(Earl of Chester).

HER ROYAL HIGHNESS THE PRINCESS OF WALES  
(Countess of Chester).

### LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 23, ST. PAUL (Mendelssohn). THURSDAY MORNING, July 23, STABAT MATER (Dvorák); CONCERTANTE FOR ORCHESTRA (Handel); XIX. PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST (Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24, LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart); MESSE SOLENNELLE (Gounod). FRIDAY EVENING, ELIJAH (Mendelssohn).

In the Music Hall.—WEDNESDAY EVENING, New Cantata, RUDEL (composed expressly for this Festival by Dr. J. C. Bridge); and a Miscellaneous Second Part. THURSDAY EVENING, FAUST (Berlioz).

### Principal Artists:

Miss MACINTYRE and Miss ANNA WILLIAMS.

Miss MARGARET HOAKE.

Miss DAMIAN and Miss MARIAN MCKENZIE.

Mr. EDWARD LLOYD.

Mr. IVER MCKAY, Mr. ROBERT GRICE.

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July 23, at 10 a.m.—Examination for Fellowship. Examiners: Dr. E. J. Hopkins, G. F. Huntley, Mus. Bac. (Cantab.), and A. J. Greenish, Mus. Bac. (Cantab.).

The Organ Tests will be played at St. George's, Hanover Square.

Candidates should send in their names by the 15th.

Summer Vacation.—No business can be transacted nor letters answered during August and September, but the rooms will be open to Members as usual.

For further particulars see Quarterly Circular.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1891.

## JENNY LIND.

THE transitory nature of the fame achieved by great executants might be made the theme of a most instructive discourse. The great creative genius lives and dies in comparative obscurity, while the great player or singer enjoys a contemporary reputation which lifts him or her on to a level with the greatest personages of the time. The verdict of posterity, however, generally redresses the balance, and so it comes about that while Bach's fame is cumulative, that of Farinelli, or Banti, or Catalani, or Malibran, or Grisi is de-cumulative, if we may be allowed to coin such a word. Berlioz said he would be quite content with his reputation if he could live to the age of 140, and though the remark may not eventually hold good of Berlioz himself, it is apt and appropriate enough of creators as opposed to interpreters in general.

The *prima donna*, fêted, idolised, and glorified in her lifetime, depends, nineteen times out of twenty, for her influence on the world at large upon such attributes as are annihilated when she reaches the term of her natural existence. There is a beautiful Greek epigram by Callimachus on Heraclitus which is very much to the point, and we make no excuse for quoting the admirable version of it which appears in "Ionica":—

They told me, Heraclitus, they told me you were dead;  
They brought me bitter news to hear and bitter tears to shed.  
I wept as I remembered how often you and I  
Had tired the sun with talking and sent him down the sky.  
But now that thou art lying, my dear old Carian guest,  
A handful of grey ashes, long, long ago at rest,  
Still are they pleasant voices, thy nightingales, awake,  
For death he taketh all away, but them he cannot take.

Heraclitus, we need hardly remind our readers, was not a singer, but a creator; his "nightingales" were therefore immortal. Far otherwise is it with the *prime donne*, whose pleasant voices are all too soon swept by death the destroyer into the limbo of forgetfulness.

There is, however, another and a more important reason why great singers and players fail to commend themselves to the grateful recollection of posterity. Creators and interpreters must act and react on each other. Now, so far are the latter as a rule from exerting a stimulating or progressive influence on the contemporary composer, that too often they have constituted the most formidable barriers in the way of the free expansion of their genius.

Instead of writing up to the level of his inborn ideal, the unlucky composer has too often been tempted to write down to the level of his *prima donna's* taste. The influence of the *prima donna* and the *primo uomo* on the development of Art would afford materials for a voluminous and not wholly edifying treatise. Berlioz said that *prime donne* were, as a rule, monsters, but that the worst of it was that they were often charming monsters. And this brings us to yet another count of our indictment against the average *prima donna*—her instability and capriciousness of character. A lovely voice, a lovely face, supplemented in some cases by considerable dramatic aptitude, is seldom found in combination with much intellectual or moral ballast. The personality of a great singer, especially a great female singer, seldom repays inspection. And so from a variety of causes it comes about that with the death of the last person who has heard the tones of her voice she becomes

little more than a name. Now it is just because Jenny Lind is an exception to this rule, or rather these rules, that she deserved the sort of monument that has been reared to her memory by the loving care of Messrs. Rockstro and Holland.\* She stimulated instead of hampering the genius of the great composers with whom she came into contact. She glorified the work of inferior minds—witness Donizetti's "Figlia del Reggimento." And lastly, she had a strong and interesting personality, quite apart from her musical gifts, so that people of culture and refinement, who found her singing marvellous, yet preferred to hear her converse.

It has been the aim of these two loyal friends of the late Madame Lind-Goldschmidt, while giving a full account of her artistic career, to explain as far as it is possible the secret of the peculiar sway exerted by her upon all with whom she came in contact. They have fulfilled their duty with devotion and ability, but when all has been said the secret resolves itself into this—that Jenny Lind was a singularly pure-minded and good woman. No better description of her can be found in any part of these two bulky volumes than that given by Herr Hauser in his letter to Moritz Hauptmann: "The Lind soars above all; but not through any single quality. It is the mastery wielded by this *anima candida* that works the magic." The words "pure-souled" and "stainless" have become dreadfully vulgarized of late years by their meaningless association with politicians; but in this case they were fully deserved. Jenny Lind had that simplicity and dignity which Thackeray says a perfect purity and innocence are sure to bestow upon a handsome woman, but which we prefer to say upon a woman without any such qualifications. She could never be otherwise than womanly in her impersonations, and perhaps on that account she would have afforded less pleasure to a generation which is only "convinced" by Theodoras, Toscas, Hedda Gablers, and the like. In one notable respect her example should act as a beacon fire to all generations of artists; we allude to her indomitable perseverance. In the capacity for taking pains, which some erroneously confuse with genius, she was indeed remarkable. Nature had endowed her with great, but by no means perfect resources, but she spared no exertions to turn them to the best possible account. The astonishing flexibility of her voice was in great measure the result of hard work: parts of her compass were weak and veiled in quality, and these had to be strengthened or even "made" by assiduous practice. Many singers, after attaining to the position that she had reached before she went to Paris, would never have bothered themselves with any more study. But she had a large share of "divine discontent," and could not rest satisfied until the verdict of Sweden had been confirmed by that of the greatest experts of the musical world. That verdict was, in the end, fully endorsed, but not until she had gone through an ordeal which few singers would care to face, and fewer still would have emerged from as she did. She went to Garcia, and Garcia told her that she had no voice left. To have achieved what she did achieve after this terrible initial experience, is a feat almost on a par with that of Handel writing his greatest masterpieces after being struck down with paralysis.

Another noteworthy and admirable trait in her character that is strikingly brought out in this memoir is her gratitude. She owed her training to a State institution, and she repaid her debt in truly noble fashion by devoting the entire earnings of a season at Stockholm, when she was at the zenith of her

\* "Jenny Lind: The Artist." By H. Scott Holland and W. S. Rockstro. London: John Murray.

face, towards the endowment of scholarships at the school where she had been brought up. Her benefactions to charities in this country were on the same regal scale, and the history of the Mendelssohn Scholarship is an imperishable evidence of her devotion to the cause of true art. Her wonderful achievements in the domain of opera, again, by no means exhaust her title to fame as an interpretative artist. Her name is inseparably bound up with the history of oratorio, not merely as an incomparable executant, but as having exerted a remarkable influence on the form of the soprano music of the "Elijah." Jenny Lind, in fine, was a unique personage, and, as she made her home amongst us, it was fitting that the record of her life should be written by native writers. The Memoir of Canon Scott Holland and Mr. Rockstro is unduly diffuse, but in all other respects it is a worthy monument to the fame of a great artist and a good woman.

### THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 271).

AFTER the *fiasco* of "Tannhäuser" in Paris, Wagner entered upon one of the most unsatisfactory periods in his life. It should have been one of the most joyous and happy, for then his long banishment from Germany had ended. True, he could not enter Saxony, nor could he cross the frontier of any other German State till its government gave consent and asked permission of the Saxon Government. But, practically, the whole of Germany, save the Kingdom which he did his best to revolutionise, was open to him. At that time he longed to see "Tristan" upon the stage, and even went so far as to contemplate, in default of a German opening for that representative work, becoming the tenant of the Théâtre Ventadour, and producing it in Paris at his own risk. Fortunately this mad idea was not carried out. At Baden, at Vienna (where they got as far as fifty-seven rehearsals before discovering that the tenor was hopelessly incapable), at Carlsruhe, and at Weimar "Tristan" was rejected. Under these circumstances, Wagner was driven to Concerts for the means of living, and straightway organised a series of orchestral performances, devoted chiefly to Beethoven's Symphonies, with selections from the "Meistersinger" and the "Nibelungen Ring." This kind of work occupied the whole of 1863, during which time the master visited Leipzig, Vienna, Prague, St. Petersburg, Moscow, Pesth, and, a second time, Vienna. He was by no means uniformly successful. Of the opening at Leipzig, he himself has said: "This curious Concert, at which the room was half empty, was the first of a series of similar absurd enterprises, to which weariness and misery reduced me. In other towns, at least, the public came in a crowd, and I had a true artistic success; but only in Russia did the pecuniary returns come up to what has been said of them." He was undoubtedly fortunate in the realm of the Czar, where the Grand Duchess Helen supported him with all her influence and treated him right royally. It is said, indeed, that when the tour ended at Vienna, Wagner was worth a hundred thousand francs. This sum, to the normally impoverished composer, must have appeared as exhaustless wealth. But his extravagant habits soon found the bottom of the purse. It is said that he spent six thousand francs upon a couch adorned with richly embroidered silk, and gave an order for magnificent tapestries to hang upon the walls of his Swiss villa. The hundred thousand francs, as a result of these and similar follies, were soon spent, all that

remained of his Russian wealth being a costly snuff box which the Grand Duchess had presented. Of this he was relieved by burglars, who, however, left him the scores of "Tristan" and the "Nibelungen."

By this time Wagner could re-enter Saxony (the embargo had been removed in March, 1862), and there was now a question, at the Court Theatre, Dresden, of inviting him to resume the post vacated under such hurried circumstances in 1849. Negotiations were opened to that end, but Wagner speedily put a close to them by demanding terms which frightened the worthy Dresdensers. Here is what the impoverished spendthrift at Vienna laid down as the price of his services: Six thousand livres for life, rooms in the palace, a box at the theatre, and a court carriage and horses. It is said that these things might have been granted, though we seriously doubt it, but when Wagner proceeded to insist upon the speedy production of "Tristan" the Dresdensers refused to listen, and there was an end of the matter. Once more adrift, Wagner contemplated settling down again in his Swiss home, when an event happened which entirely changed his prospects—that is to say, the King of Bavaria, Maximilian II., died and was succeeded by the strange, unhappy man of whom we shall have much to say in the course of these chapters. The young prince, who was but nineteen when he ascended the throne, and had even then acquired the reputation of being a mystic and visionary, attached himself warmly to the Wagnerian faith from the time when, at the age of sixteen, he first heard "Lohengrin." Moreover, a perusal of Wagner's appeal for help, in the preface to the "Nibelungen" poem, determined him to answer the call as soon as circumstances permitted. In the course of that appeal, Wagner discussed two methods of getting his work performed; first, through an association of wealthy amateurs, who could supply the necessary funds; second, through the agency of a prince willing to devote to the project the money usually spent upon wretched operas and opera-houses: "If I could succeed in forming the convictions of that prince," wrote Wagner, "the sums destined each year to the Opera would benefit a great and serious drama, the representations of which might take place each year, or at longer intervals, according to the means available. Thus would be founded an institution of infinite moment for the development of art in Germany and for the formation of a true and pure national spirit. The prince would thus win for himself imperishable glory. Shall I ever meet with him?" Wagner had not long to wait for an answer to his question, but, curiously enough, the irony of events made him, all unknowing, flee from the bearer of it.

One of the new King's first acts was to send a courier to Vienna with a message to Wagner: "Come here and finish your work." By that time, however, the master, whose resources were exhausted and his expedients run out, was in full flight from his creditors and they in as full pursuit. The Royal messenger joined in the hue and cry after the fugitive debtor, following him through Munich towards Zurich, then turning off to Stuttgart, and running him down in the house of chef d'orchestre Eckert, where the composer had found shelter. Wagner's astonishment on receiving the young King's invitation may be imagined. He fell on Eckert's neck, exclaiming: "I thought all was lost, but now all is saved. My utmost hopes are surpassed. The King puts at my disposal all the means he possesses!" A few days later the master found himself at Munich, installed in a lodging provided for him near one of the royal palaces, and in the enjoyment of a pension (to begin with) of 2,500 francs from his Majesty's privy purse. Thus, at last, Wagner came "out of the

wood." His serious troubles were over, and he did not forget the proverbial "halloo." Creditors ceased to worry the favourite of a monarch; they were "content to wait," and the debtor could work on at peace, secure in the protection of "the noble young man who made me happy." When Ludwig II. returned to Munich for the winter of 1864 he increased Wagner's pension, and placed a house at his disposal.

A time of feverish activity followed, and it may be that Wagner devoutly wished his royal master had not got so many schemes in his head. The writing of an essay on "The State and Religion"; the framing of a constitution for a new Conservatoire; the building of a special theatre for the "Nibelungen" performances; the engagement of artists for the production of "Tristan"—all these matters were pressed upon Wagner by the young monarch, who, restless and impatient, demanded the instant enjoyment of such works as could be put upon the stage without delay. "Tannhäuser" and the "Flying Dutchman" were accordingly performed towards the end of the year, in addition to selections from "Tristan" and the "Mastersinger," given in the Concert-room that Ludwig might have some foretaste of the bliss in store. The only drawback was an attitude of hostility on the part of the Munichers, who, perhaps, recalled some past experiences, and did not care to have amongst them a Lola Montes in coat and trousers. Anyhow, the action of the King on this and other matters made him unpopular, and he had the mortification of seeing opera-house and concert-hall nearly empty when Wagner and his music were to the fore. Meanwhile preparations for the staging of "Tristan" went steadily on, and, in view of its production, the composer took some characteristic steps. Almost as a matter of course he issued another "Communication" to his friends, belauding the King, enlarging upon the character of the new work, and felicitating himself warmly upon the non-success of "Tannhäuser" at Paris. As for his enemies and opponents, they were to be shut out from "Tristan" altogether, and indeed great precautions were taken to prevent such people from assisting at the solemnity. Was this mere unworthy spite, or the consequence of a resolve that, in connection with "Tristan," at all events, nothing but incense should tickle the Wagnerian nose?

The opera was to have been produced on May 15, 1865, but the illness of a leading artist caused its postponement till June 10. This gave time for public hostility to increase and make manifestations, while those who wished to laugh were regaled with a parody upon "Tristan" before the thing parodied came to a hearing. However, the audience of "friends" on June 10 made amends. "Tristan" was received with delirious approval, the King repeatedly giving the signal for applause. This great event over, and Ludwig still continuing to lavish favours upon the imperious and extravagant musician, public dissatisfaction became more and more marked. All parties were hostile to Wagner—the Catholics because he was not sound in the faith; the Bavarian nationalists because he came from the other side of the frontier; the bureaucracy because a good many of their little "pickings" were diverted into the composer's pocket; and the public at large because of his spending money drawn from the nation's purse in the indulgence of luxurious habits. Thus every man's hand was more or less against him. The Press went with the masses, and the comic papers especially opened a sustained fire of jokes and jibes against the obnoxious musician. These were not good-humoured but virulent attacks. All the evils in the state were traced to Richard Wagner; he was accused of causing the

dismissal of old servants, such as the head of the Conservatorium, to bring in nominees of his own; of changing his furniture every six months; of having an extravagant wardrobe, the details of which were minutely set forth, and so on in longest measure. Indignation came to a head in January, 1865, when Wagner brought an architect from Dresden to design the new theatre upon which the King had set his heart. It then appeared as though discontent would grow serious. Nothing was too bad for the detested favourite, who was even charged with leaving his wife to die of hunger at Dresden, while he wallowed in luxury at Munich. The poor lady was dying, it is true, but not of want, and she had spirit enough to publish a disclaimer only a fortnight before escaping for ever out of this troublesome world. Madame Wagner said: "The malicious reports which certain journals of Vienna and Munich have lately published regarding my husband, compel me to declare that I have received from him down to the present time a pension amply sufficient for my wants. I avail myself of this opportunity with the more pleasure because it enables me to destroy at least one of the numerous calumnies launched against my husband." Wagner himself was moved to issue a public protest. "I have," he said, "known journals make sport of my labours and tendencies, my work dragged through the mud and hissed in the theatre, but it remained to see my person, my character, and my private life outrageously defamed even in a country where my compositions have been admired and my efforts recognised as marked by virile energy and high significance."

Through all this the King stood firmly by his troublesome *protégé*, but when the nobility and clergy made repeated representations of discontent, and when his ministers reproached him with risking public tranquillity for the sake of a man obnoxious to all, even he gave way, "to prove," as he said, "that the confidence and affection of my well-beloved people stand first in my regard." Ludwig yielded very unwillingly, but in December, 1865, when he bent to the storm, there was actual fear in some quarters of an insurrection. Wagner had, consequently, to leave Bavaria by royal request, though not without an understanding between himself and the King that he should return when the storm had blown over. Hope, therefore, went with the master as he once more took refuge in Switzerland. The Munichers, knowing nothing of a secret understanding to the contrary, believed he had gone for good, and received their King, on his next appearance in public, with shouts of applause, while some went so far as to present addresses of thanks.

It can hardly be supposed that the people of Munich were hostile to Wagner on account of his artistic opinions, as to which, probably, the bulk of them knew little and cared less. But they had recollections of the infatuation of a preceding monarch, and the trouble and disgrace thereby brought upon the realm. Moreover, the Bavarians hated the Prussians at that time with most cordial hatred, and Wagner to them was one of the obnoxious race, while it may be imagined that the master's weaknesses of temper, manner, and habit, which had everywhere made him enemies through life, produced an effect upon a populace otherwise disposed to see in him all that was objectionable. Especially did the Bavarians grudge him the money their king was supposed to lavish upon his favourite. The comic papers harped on this string with effect. Wagner was represented as a new Orpheus making bags of coin dance to his playing, and as a cheating mendicant leaving the country with 18,000 florins in his wallet.

From Munich Wagner travelled to Vevey, and thence to Geneva. Driven from his lodging by a

fire, and, under medical advice, he next made a tour in the South of France, and was at Marseilles when news came of the death of his wife. The couple had lived apart for five years, for no other reason, say some, than the absence of what has been described as a lack of spiritual affinity. Adolphe Jullien writes on this matter: "Their mutual relations (at Paris, in 1861) were quite touching; she treated him as a child, which he was all his life, and he showed to her a tenderness at once filial and paternal. Afterwards, when they returned to Germany, she resided at Dresden because too weak to follow a man whose destiny was to move from place to place; but, though at a distance, she preserved with him the best relations." Accepting this statement, the only remark it invites is one of surprise that Wagner, knowing his wife's decease was approaching, did not hasten to sympathise with and support his companion of thirty years at the last moment. He did not do so, nor was he present at the funeral.

The master returned to Switzerland in February, 1866, and settled down at Tribschen, near Lucerne, where he soon had reason to know that the Munichers felt as hostile as ever. Having got rid of Wagner, the patriotic Bavarians proceeded to clear out the "Prussians" whom he had introduced. Amongst others, Hans von Bülow had to go. He joined Wagner at Tribschen as a brother in misfortune, subsequently removing to Bâle, but leaving behind him, as the Master's secretary, a young man named Hans Richter. A few weeks later another visitor arrived—no less a person than Ludwig II., King of Bavaria. If Mahomet could not go to the mountain, the mountain could come to Mahomet, and great was the rejoicing over the re-union of the strange young monarch and his no less odd friend. Great, moreover, was the disgust of Munich at such a contemptuous disregard of general opinion, and the popularity of Ludwig went down as rapidly as it had gone up. The next year Wagner returned the call, and ventured to stay eight days in the forbidden capital. On their part, the comic papers represented him as knocking at the door of the Treasury.

(To be continued.)

#### GOUNOD ON MOZART'S "DON GIOVANNI."

A YEAR or two ago M. Gounod wrote a book on Mozart's "Don Giovanni," apparently by way of commemorating the centenary of the birth of this world-famed opera, which first saw the light in 1787, at Prague. Published at Paris by M. Paul Ollendorff, it has reached a third edition, bearing date 1890, and has been translated into German. As but scant notice, if any, has been taken of it by English critics, a few words respecting its scope may not be unwelcome. That M. Gounod had other aims besides those of a commemorative book are made sufficiently apparent by the fact that he has dedicated it especially to young composers and to the interpreters of this opera. He excuses himself for this literary undertaking by the opinion, which he entertains, that this "incomparable and immortal *chef d'œuvre*, this apogee of the lyric drama," is neither understood nor admired as it ought to be. At the same time, he affirms that it is not his intention to read a lesson to anyone, whoever he may be; but that in the case of a work of such widespread and imperishable beauty it would not be a useless task to "take cognisance of, and record the impressions and emotions which it has aroused in the breast of a musician who has loved and still loves it unreservedly."

"The score of 'Don Giovanni,'" says he, "has exercised the influence of a revelation upon my whole

life; it has been and still remains for me a kind of incarnation of musical and dramatic impeccability; I regard it as a work without blemish, and as one of uninterrupted perfection. This commentary upon it is therefore nothing else but the humble testimony of my veneration and of my recognition of the genius to whom I owe the purest and most immutable joys of my life as a musician.

"One hears in history of certain men who seem destined, in their sphere, to reach a point which admits of no farther advance: such was Phidias in the art of sculpture, and Molière in that of comedy; Mozart was one of these men; 'Don Giovanni' forms one of these pinnacles."

Having described the poetical intent of the *Overture*, almost bar by bar, as if it were a piece of "programme" music, as to some extent it unquestionably is, M. Gounod goes on to detail the plot and tell the story of this well-known opera. This he does with a readiness which many a practised novelist might envy, and with all the richness of diction to which the French language so readily lends itself. Following the example of Liszt in his celebrated pamphlets on "Tannhäuser" and "Lohengrin," he tells the story of the opera at length, quoting occasionally from the text, and accompanying its relation with a kind of running commentary upon the music; but without furnishing, as Liszt has done, examples in music type. This commentary, however, though often of an explanatory nature, never amounts to criticism, properly so-called; and how should it be otherwise when no search is made for "the rift within the lute," and when all is pure panegyric? Nevertheless, it is due to M. Gounod to admit that on one or two occasions he finds himself driven into a corner, and acknowledges certain shortcomings on Mozart's part—as, for instance, when he is speaking of *Donna Anna's* recitative "Crudele! Ah! no, mio bene!" and air "Non mi dir." Here he says: "The charming *Allegretto* which follows the *Contabile* contains certain *vocalises* (bars 20–28), which Mozart probably introduced in deference to the virtuosity of his interpreter, as he had already done in *Don Ottavio's* air 'Il mio tesoro.'" With this leniency of criticism it is interesting to compare Berlioz's severity.

Berlioz, though at first he was prejudiced against Mozart's operas by the fact of their being played in Paris in Italian, subsequently became one of his most ardent admirers. He writes in his "Mémoires": "Their great defect in my eyes was that they seemed to belong to the ultramontane school. Another and more legitimate objection was a passage in the part of *Donna Anna* which shocked me greatly, where Mozart has inserted a wretched exercise which is a perfect blot on his brilliant work. It occurs in the *Allegretto* of the song 'Non mi dir,' a song of intense sadness, in which all the poetry of love finds vent in lamentation and tears, and which is made to wind up with such a ridiculous, discordant phrase, that one wonders how the same man could have written both. *Donna Anna* seems suddenly to have dried her tears and broken out into coarse buffoonery. The words of this passage are: *Forse un giorno il cielo ancora sentirà a-a-a*—(here comes the incredible feature in execrable taste)—*pietà di me*. A truly singular form of expression for a noble, outraged woman, the *hope that heaven will one day have pity on her!* . . . I found it difficult to forgive Mozart for this enormity. Now I feel that I would shed my blood if I could thereby erase that shameful page and others of the same kind which disfigure some of his work." To this he adds in a footnote: "Even the epithet 'shameful' scarcely seems to me strong enough to blast this passage. Mozart has there committed one of the most flagrant



crimes recorded in the history of art against passion, feeling, good taste, and good sense."

In telling the oft-told story of Mozart's opera, M. Gounod adheres to the promise which he made at starting—viz., that it was not his intention to read a lesson to anyone soever. The very reverse is the case with the Appendix to his book. Here, being under the conviction that Mozart's music, "so clear, so true, so natural, and so penetrating," is seldom accorded an adequate performance, he devotes six chapters to inquiring into and accounting for this. These are severally headed: (1) *Le Mouvement*, (2) *La Mesure*, (3) *Les Nuances*, (4) *La Respiration*, (5) *La Prononciation*, and (6) *Le Chef d'orchestre*. On each of these points he has so much to say, which is both interesting and instructive, that we have thought it worth while to make the attempt to reproduce in as few words as possible the gist of his arguments.

I. *Le Mouvement*.—The most important point in the performance of a piece of music consists in a scrupulously exact observance of the *tempo* in which its author conceived it. To alter the *tempo*, which is an essential element in the character of a musical idea, is to alter the idea itself, and, at the same time, to destroy its sense and expression. It is indisputable that a musical phrase may be absolutely travestied and disfigured by being rendered at too slow or too rapid a pace. In illustration of this M. Gounod amusingly recalls a ball, given by the Minister of State during the winter of 1854-5, and at which he was present. The band suddenly struck up the first figure of a quadrille. Horror! Abomination! Sacrilege! It was the sublime air of the High Priest of Isis, in Mozart's "Flûte enchantée," dragged from the lofty heights of its solemn rhythm and desecrated by the stamping of satin shoes and varnished boots. He fled as if the devil were at his heels.

That there are exceptions to the rule so decisively laid down above is admitted—(1) In a very large concert-room a less rapid *tempo* produces the same impression as a more rapid *tempo* does in a smaller one. (2) The individual style of the interpreter, the amplitude of his diction, and the force of his vocal emission. In illustration of this latter point an interesting comparison is drawn between the three great singers—Nourrit, Duprez, and Faure—honourable mention being made at the same time of some others of a more recent period.

II. *La Mesure*.—The disdain for the bar, or, more correctly speaking, its component parts, is a modern malady, and one which simply destroys the musical equilibrium. Many singers regard the bar as an insupportable yoke and as an obstacle to sentiment and expression. They think that it reduces them to the condition of mere machines, and deprives them of all grace, all charm, all warmth, and all freedom of execution.

The very reverse of this is the case. The bar is the protector and liberator of all that to which they think it to be the enemy and the tyrant. It is not difficult to demonstrate this.

Firstly, the essential characteristic of the bar consists in the equal duration of the beats contained in it. By introducing an inequality in the duration of the beats one destroys the unity which constitutes the bar, and which alone renders it perceptible; this is to destroy the equilibrium of the musical phrase itself.

Secondly, if the alteration of the bar is restricted to an isolated phrase, what trouble does it not cause in the execution of a concerted piece? It then amounts to nothing less than disorder and indescribable anarchy.

Thirdly, there is again the orchestra which has specially to be taken into account. The orchestral accompaniment comprises a number of different

figures which must be subservient to the laws of the bar (i.e., rhythm), and which cannot be dispensed with without bringing about the most abominable confusion and muddle. One cannot have some sixty or eighty musicians in a perpetual state of uncertainty; deprived of the support and the word of command which a uniform length of the bar furnishes, they would not know what course to take in order to escape disorder and cacophony.

But the bar, the principle of order in regard to the purely numerical balancing of the musical phrase, is no less so in regard to expression.

The notion of the bar comprises that of rhythm, which is its characteristic and prosodical sub-division. Disregard for the bar and its regulating influence therefore does violence to rhythm and prosody. These few reflections are sufficient to give one an idea of the injury which disdain for, or ignorance of the requirements of, the bar are capable of introducing into musical works.

III. *Les Nuances*.—By the word *nuance* one understands the degree of intensity of any sound, whether it be produced by the voice or by an instrument. This is to say, that in musical art the *nuances* play an analogous part to that of "modelling" in the art of painting.

One sees how indispensable the respect for *nuances* is for him who wishes to give a faithful rendering of the expression of a musical phrase, and to what extent the thoughtless caprice of the executant can alter its sense and character; and how, by substituting the *nuances* and accents of pure fancy for the intentions and indications of the author, he can make it quite unrecognisable. It is here that the singer finds the most frequent opportunity of asserting his independence, and, as we all know, it is one which he seldom misses. It is of little consequence to him that the time is disregarded, that the prosody is violated, that the melodic design is altered, that affectation destroys the logical and natural flow of the musical period, as long as the *sound* is remarked and applauded for its own sake. One is altogether under a misconception as to the function and the *role* of the voice. One takes the *means* for the *end*: the *servant* for the *master*. One forgets that at bottom there is only one art, the *Word*; and one function, *Expression*. Consequently, a great singer must before all things be a great speaker, and this is absolutely impossible unless he strictly takes cognizance of *accent*. One does not consider, especially in the theatre, that to sing for singing's sake calls to mind the well-known saying: *comme si l'on chantait*.

It should further be remarked that to regard the voice simply for its own sake is a sure and infallible means of falling into monotony, while truthfulness of expression is alone productive of infinite and inexhaustible variety.

IV. *La Respiration*.—The important question of breathing may be regarded from two distinct points of view: the one purely physical, the other purely expressive.

As regards the first, it is the duty of the composer to write in such a manner as not to overstrain the respiratory organs; otherwise he will find his musical phrase disfigured by being delivered in gasps.

In regard to expression it is quite another thing. Here it is prosody and punctuation which determine the breathing points, and furnish rules which, unfortunately, are too seldom observed. Singers do not scruple to cut in two a portion of a phrase, often a single word, for the sake of gaining breath to enable them to produce a sound, the power or duration of which they wish to exaggerate, to the detriment of the musical sense and the prosody, which ought to have been their chief care. For example, one is guilty of

excess when, in saying the words "a toi tout mon—amour!" one introduces a breathing point between *mon* and *amour*, which nothing can justify! But he has had the pleasure of holding out his voice on a short syllable as long as his breath would last, and that for the sake of evoking a ridiculous and conventional outburst of applause. Such license is good for nothing else but to distort the musical thought and revolt common sense.

V. *La Pronunciation*.—The two principal things to be observed in pronunciation are—first, that it should be so clear, neat, distinct, and exact that no uncertainty shall be felt by the ear as to the word pronounced; and secondly, it should be expressive—that is to say, it should depict to the mind the sentiment enunciated by the word itself.

So far as regards clearness, neatness, and exactness, pronunciation is more frequently spoken of as *articulation*. It is the aim of articulation to faithfully reproduce the *external* form of speech. All else belongs to the *role* of *pronunciation*. By means of pronunciation one is able to express exactly the idea, sentiment, and passion which each word suggests. In short, articulation has for its domain the perfected or material form; pronunciation has for its domain the intellectual form, or that in process of formation. Articulation gives it clearness; pronunciation gives eloquence. In default of culture a right instinct may make all these distinctions perceptible. But one cannot over-estimate the value and interest which clear articulation and expressive pronunciation give to singing. They are of such importance, they exert such power over the auditor, that they are able, by dint of expression, to cast into the shade the possession of an inadequate or mediocre voice; while their absence leaves him insensible to the charm of the most beautiful voice in the world.

VI. *Le Chef d'orchestre*.—The conductor is the central point of a musical performance. The importance and responsibility of such an undertaking rests with him alone. It is for him to insist upon that uniformity of movement without which unanimity is impossible. This is evident to the eye, and needs no demonstration. It is above all things necessary that he should make his authority felt: his *bâton* is the word of command. But without unanimity, how often does not this word of command subside into slavery! What condescension to the caprices of singers! What fatal complicities to the interests of art and the true value of musical works does it not beget!

It is by no means necessary that the conductor's rule should be reduced to an intractable and implacable mechanical rigidity. This would result in bringing about an absurd triumph of the letter over the spirit. The conductor who, from one end of a musical composition to the other, comports himself as an inflexible metronome falls into an excess which is just as insupportable as the very opposite to this would be.

The great art of the conductor is that power which one might call *suggestion*, and which procures from the singer an *unconscious* obedience by making him believe that he requires just that which is required of him. In short, this is to coax the singer instead of to coerce him. Authority rests not in the will, but in the intelligence. This will not be disputed; it is self-evident. It is then the conductor's duty to determine for himself, and to make it plain to others to what extent he will admit concessions in the matter of *tempo* without altering its sentiment. It is for him to determine the difference which exists between suppleness and rigidity, and without introducing a sudden shock to compensate for an occasional retardation by insensibly recurring to the normal and orderly prescribed pace.

Another essential quality in a conductor is that he should not mistake hurry for warmth, at the risk of sacrificing the rhythmical power of declamation and the amplitude of sonority. It is too commonly supposed that a *crescendo* should be hurried, and that a *diminuendo* should be retarded. The very reverse of this is generally correct. A conductor's whole intelligence should be manifested by the *bâton* or bow which he holds in his hand. His whole person should animate those who have to obey him.

His attitude, his physiognomy, his look should prepare his singers for that which is to be demanded of them; his expression should be a prefigurement of his action and give a right direction to the intelligence of his executants.

With these ends in view it is by no means necessary to comport oneself as a fanatic. True intelligence is marked by tranquillity, as when the ancient poet wished to express the omnipotence of Jupiter he represented him as making the whole of Olympus tremble at a nod of his head. In fine, the conductor is the ambassador of the composer's thought; he is responsible for imparting it to his artists and the public, and *ought to be* its living expression, its faithful mirror, and infallible depository.

From the above it will be seen that it has been more our aim to furnish an epitome of M. Gounod's views on musical art than to criticise them. Agreeing in the main with what he has here advanced, one or two questions naturally suggest themselves. Admitting the beauty and the purity of Mozart's instrumentation, and that much is to be learnt from studying his scores, has he done right in recommending it, *at this date*, as a model for present-day composers? In doing this he has probably been influenced by the feeling that some of his younger compatriots have gone too far in the way of heaping up instrument upon instrument, and in so doing have mistaken mere noise for sonority. That he himself has practised what he now preaches cannot be said, for his own instrumentation, with its wonderful warmth and high colouring, is surely far more nearly akin to the school of Berlioz than to that of Mozart.

## FIRST PERFORMANCES.

### III.—SPOHR'S "LAST JUDGMENT."

By F. G. EDWARDS.

SPOHR has left us the record of his life penned by his own hand. His "Autobiography" (of which an English translation has been issued) is a naïvely written book, amusing and full of interest. For our present purpose it is invaluable in giving a detailed account of the first performance of his great oratorio, a record which it is probably impossible to find elsewhere. With the preliminary that Spohr was forty-one years old at the time of writing, and that he was Horkapellmeister to the Elector of Hesse-Cassel, residing at Cassel, we will let him relate the story of this "first performance" in his own words:—

"In the same year [1825] Councillor Rochlitz, editor of the *Allgemeine musikalische Zeitung*, offered me the text of an oratorio, the 'Last Judgment,' to set to music, which I received with great pleasure, as my previous attempt in that style of art—'Das jüngste Gericht,'\* the oratorio performed at Erfurt—by no means pleased me any longer, and therefore

\* "Das jüngste Gericht" (literally, "The Last Judgment"), Spohr's early oratorio, must not be confounded with "Die letzten Dinge" (literally, "The Last Days"), but known in England as "The Last Judgment," which is the subject of the present article. "Das jüngste Gericht" was written in 1812, and does not seem ever to have been published. See Spohr's "Autobiography" (English version), I, 157.

I had not once been disposed to perform a single number of it at the meetings of our Society. I now began with new studies in counterpoint and in the ecclesiastical style, and set zealously to work on the composition, in which I followed the suggestions of the librettist, which he had forwarded to me with the text, in respect to its treatment, and which I not only strictly adhered to but found of assistance to me. The first part of the oratorio was thus soon ready, and as early as the end of November I could give it with the members of our choral society, at a concert on behalf of the sufferers from the fire that had occurred shortly before at Seesen, although with pianoforte accompaniment only. On that occasion I observed with great pleasure that it made a deep impression upon the performers as well as upon the audience, and this observation was of the more importance to me, as it convinced me that I had found the proper style for this kind of work. I had in particular striven to be very simple, religious, and true in expression, and carefully to avoid all artistic trickery, all bombast, and everything of difficult execution. With increased zest I now proceeded to compose the second part, so that the whole work was finished by the following Good Friday (1826), and then first performed in the Lutheran Church.

"A letter of March 26,\* 1826, speaks of it in the following manner: 'Yesterday was a great festival-day for the lovers of music here, for never before had so solemn a performance as my oratorio taken place in Cassel. It was in the evening, and the church was lighted up. My son-in-law, Wolf, who had been long in Rome, proposed to illuminate the church as at Rome on Good Friday, with lights disposed overhead in the form of a cross, and he carried out his idea. A cross, fourteen feet long, covered with silver-foil, and hung with six hundred glass lamps, was suspended overhead in the middle of the church, and so bright a light was diffused that one could everywhere clearly read the text-books. The musicians and singers, nearly two hundred in number, were placed in the upper gallery of the church, arranged in rows one above the other, and for the most part unseen by the audience, which, numbering nearly 2,000 persons, observed a solemn stillness. My two daughters, Messrs. Wild, Albert, and Föppel, together with an amateur, sang the solos, and the performance was faultless. Never did I before experience such satisfaction from the performance of one of my greater works. I had always had to lament either an imperfect execution, an unsuccessful effect, or something else. This time it was quite different. The work also is simple and easy, and yet not less comprehensive in its contents than the others.'

"The visibly deep impression that the Oratorio made upon the public may also have been still further assisted by the solemn grandeur of the illuminated cross, which fully harmonised with the religious sentiment suggested by the day. The Elector only was not pleased with the selection of the Lutheran church and its 'Catholic illumination,' as he called the cross, and he ordered that the orchestra should in future give their Good Friday concerts in the court and garrison church, lit up with chandeliers to be furnished from the Electoral household lighting department.

"Shortly afterwards I received an invitation from my London friend, Ferdinand Ries, who had returned to Germany, and who was then living in the neighbourhood of Godesberg on the Rhine, to personally direct my new Oratorio at the Rhenish Musical Festival at Düsseldorf, the arrangements for which

had been confided to him. Although the Festival was held at Whitsuntide, and therefore at a time when our vacation at the theatre had not begun, and I had to get special permission to attend, I, nevertheless, succeeded in obtaining leave of absence immediately, as the Elector felt himself flattered when his musical director was invited to important musical performances and thereby acquired honour and fame.

"Favoured by the finest weather, we set out on our journey on May 9, 1826 . . . and I never recollect having made a more agreeable journey. On the third day we were met three miles from Düsseldorf by the Festival Committee and the family of the State-Councillor von Sybel, at whose house my family and I were to stay, and scarcely had we arrived in Düsseldorf than we were welcomed by the choral society with a serenade.

"At the first general rehearsal, which was held on the following morning, I had the satisfaction of finding that my oratorio had been carefully and correctly studied by the different societies, and was sung with an enthusiastic feeling for the work. I did not feel so satisfied in the orchestra, which had been gathered together from different places and in which amateurs assisted. . . . It was therefore a difficult matter to get all the instruments to the same pitch, and it could only be effected by great patience and frequent repetitions. . . . On the following day two more rehearsals of the performances for the first and second days of Whitsuntide (May 14 and 15, 1826), which then, after such careful rehearsals, passed off without a fault. My oratorio was received with such enthusiasm by those who played and by the audience, that on the evening of the very first day [*i.e.*, Whitsunday] the prolongation of the Festival was mooted in order to repeat the 'Last Judgment' for the benefit of the Greeks. This was publicly announced on the second day of the performances, and the majority of the strangers present stayed in order to be present at its repetition. Thus my work had the honour conferred upon it of a second performance, of which I might well be proud, as since then, so far as I know, such a thing has never happened to any work given at the Rhenish Musical Festivals. There appeared several very favourable notices of my oratorio in the musical papers, and I hastened to publish selections of it for the pianoforte. But the edition I issued was soon sold off, and a second was published afterwards by Simrock, of Bonn, who also brought out the vocal parts, by which the performances of the work in almost all the towns of Germany, Holland, and Switzerland were very much facilitated. I could, therefore, be very content with the reception and propagation of this oratorio, and frequently as it was performed and spoken of, no voice was ever heard raised in condemnation of it."

The foregoing extract is quite characteristic of the style of Spohr's "Autobiography." Spohr always sees himself through Spohric spectacles, and he seldom fails to encircle his artistic achievements with the halo of perfection. Bearing this in mind, it may be desirable to quote a more disinterested criticism of the Düsseldorf performance as furnished in the columns of the *Allgemeine musikalische Zeitung* of July 5, 1826:—

"The 'Last Judgment' was given, and greatly delighted the audience by its wealth of ideas, depth of expression, and artistically written accompaniment. In comparison with his previous works, Herr Spohr has developed in this composition an even greater tenderness and depth of feeling; humility, reverence, and piety breathe through this music, which has so beneficial an effect upon the hearer that no other work of modern times can be compared with it. . . . The work was most satisfactorily performed. Vigour

\* Spohr has evidently mis-dated his letter: it should doubtless be "March 25," as "March 26" was Easter Sunday in 1826.

and certainty in the choruses, precision in the instrumental passages, and exact agreement in their connection. The solo parts, indeed, left much to be desired. But we rejoice that so much has been accomplished, and that a choir of nearly 300 singers and players assembled for the Whitsuntide Festival on the Lower Rhine."

The first performance of Spohr's "Last Judgment" in England took place on Friday morning, September 24, 1830, at St. Andrew's Hall, Norwich, the occasion of the Norwich Musical Festival. The introduction of the work was due to Edward Taylor (1784-1863), a native of Norwich, and Gresham Professor of Music, 1837-1863. Taylor, having received a copy of the pianoforte score from Germany, was struck with its manifold beauties, and he wrote to Spohr for the loan of the full score, then in MS. Spohr readily complied with this request, at the same time stating that he considered the "Last Judgment" his best work. Taylor not only "bestowed many weeks in translating and adapting this oratorio," but published the first English edition of the work (folio) at "3, Regent Square, London. Price £1 5s."

Sir George Smart was the Conductor at the Norwich Festival, and thus had the honour of presenting the "Last Judgment"—as he did Mendelssohn's "St. Paul," six years later—to an English audience. The solo singers were Madame Stockhausen and Mrs. Wm. Knyvett (trebles), Mr. Terrail (counter-tenor), Mr. Braham and Mr. Vaughan (tenors), and Mr. (afterwards Professor) Edward Taylor (bass). The band consisted of 121 performers (one of the serpent players being a Mr. MacCunn), and the chorus numbered 234 singers. The organ does not seem to have been used. Although the attendance was the largest at the Festival, yet the audience numbered 426 less than on the corresponding morning of the previous Festival in 1827, when selections from Handel were given.

The following criticism of the new work and its performance, from the *Norwich Mercury*, of October 2, 1830, will show the style of provincial newspaper criticism sixty years ago: "the 'Last Judgment' was first produced by the composer at Cassel in 1837 (*sic*), at a sacred concert which he gave in the Lutheran Church for the benefit of different charitable institutions. It is a splendid work, and Mr. Taylor has conferred a great benefit on the musical world by his excellent adaptation of it to English words. Spohr, however, although he ranks among the first living composers, is not, strictly speaking, a vocal writer. He is so accustomed to the conquest of difficulties as an instrumentalist, and his ear has evidently become so habituated to the abstruse harmonies permitted in instrumental compositions, that he cannot divest himself of his predilections when writing for an organ less calculated to do his bidding. The general character of the 'Last Judgment,' therefore, is chromatic, and almost inharmonious; and a first inspection of the score is sufficient to alarm the susceptibility of a delicate taste by the dangers that beset the singer in the shape of abrupt transitions, harsh modulation, and difficult accent, whilst the keys chosen by the composer are no less appalling to the orchestra. Such a work, however, can only be appreciated when heard, and on the present occasion it was carried through with wonderful precision and excellence." The critic further gives his opinion that "Blessing, glory," is like "The many rend the skies" in Handel's "Alexander's Feast" (!), and that "Forsake me not" "is full of pathos, and we know one female professor who never sings it without tears."

The musical critic of the *Spectator*—no less a person

than Edward Taylor himself—says, in the issue of September 25, 1830: "The *mind* of every singer must be exercised more than the organs of his throat... It [the oratorio] does not contain a single song... The performance of the oratorio was most extraordinary. Difficult and novel as was the music, it was sung and played throughout with a degree of precision that left not a single weak point." A few numbers of the work were omitted, amongst them the symphony to the second part; but at the following Festival, in 1833, the entire oratorio was performed. The "Last Judgment" appears to have been given only once at the Norwich Festival since 1833—viz., in the year 1860.

In conclusion, it is interesting to notice that Spohr's "Last Judgment" was first given (in its entirety) in a church—the true home of the oratorio, as nowhere else can the surroundings more fitly harmonise with the solemn character of Spohr's masterpiece. The authorities of St. Paul's Cathedral—doubtless on the initiative of Sir John Stainer—felt the force of this appropriateness in instituting, in 1877, an annual performance of the work during Advent. Whether Spohr's contemplative oratorio will in future be less frequently heard in the concert-room remains to be proved. It is essentially a church oratorio, and, as such, will long continue to hold a high place amongst the beauties of devotional music. Moreover, is it not immortalised in the touchingly beautiful quartet, "Blest are the departed"?

THE letter of Lord Dysart to the *Times* of the 13th ult. calls for a few words of comment. Lord Dysart, who is a devoted adherent of the Wagnerian cult, and who has been, since their foundation, a constant patron of the Richter Concerts, utters a strong protest against what he considers to be the unfair preference manifested by the directors of these Concerts of late seasons for English as opposed to German singers. His contention is that the Richter Concerts are to all intents and purposes German Concerts, and that therefore German artists should be preferred at them; and he asserts that in Wagnerian circles strong dissatisfaction is felt at the way in which inferior native talent is encouraged by Dr. Richter. As we have always protested in the strongest terms in these columns against the boycotting of foreigners as advocated by Mr. Crowest and latterly by Mr. Rowbotham, we cannot be accused of approaching the subject in a spirit of insular prejudice. Lord Dysart's attitude is the very Antipodes of that adopted by these gentlemen, and it illustrates the truth of the maxim, *Les extrêmes se touchent*. The Richter Concerts are the concern of Dr. Richter, a German, and the nationality of the performers engaged by him, so long as they are efficient, will never exercise the susceptibilities of the artistic public, on whose support his enterprise primarily rests. Lord Dysart's protest is, we think, very fairly answered by the following remarks, which we extract from the *Globe* of the 13th ult.: "It would be much more satisfactory if, instead of indulging in this vague and general disparagement of native talent, Lord Dysart would kindly mention the names of the German singers resident in London, and available for the purpose, whose claims have been disregarded by Dr. Richter. And then let us hear what concert tenor is there who sings better than Mr. Lloyd, what baritone better than Mr. Santley. A glance at the composition of Dr. Richter's band will show that he is by no means indisposed to recognise the claims of his compatriots. The leader, and upwards of thirty performers bear foreign, and in almost every case unmistakably German patronymics. But the best and most conclusive answer to Lord



Dysart's strange protest is to be found in the significant fact that at Bayreuth, the very Mecca of German music, the vocal superiority of non-German singers has of late seasons been strikingly recognised by the engagement, among others, of MM. Van Dyck and Blauwaert—both of them Belgians. If the Germans, in their own country, cannot get on without foreigners, why should not Dr. Richter be allowed to employ English singers in England?"

WHAT we said half in jest a few months back has received curious illustration from an article in a recent number of the *Lancet*, from which we take the following: "The value of music as a therapeutic method cannot yet be so precisely stated that we may measure it by dosage or by an invariably similar order of effects. Of its wholesome influence in various forms of disease, however, there can be little or no doubt. In making this assertion we do not, of course, assign to it any specific or peculiar action. It is no quack's nostrum, no reputed conqueror of ache or ailment. It is only, as we have already shown in a recent article, one of those intangible but effective aids of medicine which exert their healthful properties through the nervous system. It is as a mental tonic that music acts. Accordingly, we may naturally expect it to exert its powers chiefly in those diseases, or aspects of disease, which are due to morbid nervous action. . . . Even aches are soothed for a time by a transference of attention, and why, then, should not pain be lulled by music? That it sometimes is thus relieved we cannot doubt. It is especially in the graver nervous maladies, however, that we should look for benefit from this remedy. Definite statistics on the subject may not be forthcoming, but all that we have said goes to show that states of insanity, which are largely influenced by the condition of the sympathetic system, should find some part of their treatment in the hands of the musician. It is, therefore, for such cases especially that we would enlist his services." One's mind recurs at once to the case of Saul—one of the most picturesque of the many picturesque episodes in the Old Testament—perhaps the earliest recorded instance of the therapeutic influence of music. But it is only fair to admit that there is a reverse to the medal, and that while music may soothe the insane, it often exasperates those who are not in the least afflicted, either mentally or bodily. An energetic organ-grinder can disintegrate the composure of men otherwise of the most lamb-like amiability; and in most illnesses all sounds, musical or otherwise, are equally *anathema* to the sufferer. There are not many people constituted like Mr. Finck, the American critic, who finds a concert or an opera the best remedy for a bad headache.

AMONG the many earnest but hopeless attempts to supersede our imperfect musical notation by a simpler system is a recent one, the ingenuity of which has not hitherto met with the recognition it deserves. It is called the Keyboard Notation, and seems to have been suggested by Tonic Sol-fa. The white notes of the pianoforte are indicated by the figures 1 to 7, instead of C to B; and the black notes by the five vowels, A, E, I, O, and U. The seven octaves are respectively indicated by the prefixes, B<sub>7</sub>, B<sub>6</sub>, B<sub>5</sub>, B<sub>4</sub>, B<sub>3</sub>, B<sub>2</sub>, and T<sub>3</sub>. The notes are normally crotchets, and are doubled, tripled, &c., in length by putting ticks (') under them, and halved, quartered, &c., by underlining them. And this is positively the whole system, which can, as the inventor asserts, be mastered in one lesson, and thus render possible the sweet American anecdote of the champion teacher: "Dis

vos A, and dis vos B, and dis vos C, and dis vos D, and dis vos E, and dis vos F, and dis vos G. Now we play de 'Moonlight' Sonata!" An example, however, will show that this plan has a fatal weak side. Fingering has to be indicated by small figures prefixed to the notes (' being, sensibly enough, the left-most finger of each hand). This leads to such complication of similar signs that the whole looks like an algebraical problem—

Tr. 2 • a 7 • a		2	3	4	2	5	4	3	2	a	7	a	6
B.	6	5											
	1		6	6	7	7	6	7	7		3	3	5
	2		1	3	1	1	3	1	5	0	3	2	a
	3		2	a	2	7					6	1	1

This, it may be well to inform the uninitiated, is the beginning of the *March of the Men of Harlech* in D. The Keyboard Notation certainly sweeps away all difficulties of key and time, among other advantages; but the best system ever devised could never supersede our present arrangement, for the simple reason that the vast mass of existing music would be rendered useless.

In an account from a Colonial letter of the Entertainment of the Union Friendly Society, at Belize, it is said: "This new Society gave an Entertainment on Thursday evening in the Council Chamber. The verandah and the interior of the building were tastefully decorated with palms, flowers, flags, &c., and both the Union orchestra (*sic*) and a brass band were in attendance. On the arrival of the Administrator the National Anthem was played, after which a piece was played by the Union 'orchestra.' This was succeeded by the presentation of an address to his Honour by the Society." "His Honour" having replied, "the Union 'orchestra' then played a piece with their usual excellence. Messrs. Trumbuck and Peebles played a duet on the pianoforte and flute respectively, acquitting themselves very well. Peebles particularly displays much talent, considering that he has had but little practice on the flute. Mr. A. McDonald then played a pianoforte solo well. The brass band then nearly ruptured the tympanums of the audience with their thundering style of playing. Professor O'Dahlem performed some tricks of legerdemain really with great skill, some of them being not unworthy of professionals. Messrs. Trumbuck's and Pereira's duet with the pianoforte and violin greatly pleased the audience, and Messrs. C. Blockley, Belisle, and Trumbuck added to that pleasure with their songs and instrumental music. The brass band's second effort frightened our reporter away, so that we cannot give a faithful account of what happened afterwards; but we have been informed that the songs of the young ladies—particularly that of Miss Craig—rivalled, if they did not surpass, the efforts of the gentlemen." Outspokenness rather than elegance of diction appears to have guided "our reporter" on the occasion.

"THE whirligig of time brings about its revenges," and in these days they come speedily. Just sixteen years ago, on the first production of "Lohengrin" in England, the following words appeared in the *Athenaeum* in the course of very temperate and earnest criticism: "And what is Herr Wagner's substitute for the solo? The soprano, the contralto, the tenor, the baritone, and the bass—the leading character, whatever the *timbre* of voice used, is to sing with monotonous mannerisms and in dreary phrases, which are not even recitatives, and are quite destitute of a melodious *motif* to dwell on the ear." The same paper, a few

weeks ago, commenced its notice of the performance of "Die Meistersinger" at Covent Garden with words to this effect: "M—, in his exquisite rendering of the part of *Hans Sachs*, revealed so many fresh beauties in the vocal phrases as to prove beyond the possibility of doubt that Wagner possessed the true gift of writing for the voice." It is only fair to add that the first of these notices was written by the late Mr. Gruneisen and the second by Mr. H. F. Frost.

THE Board of Trade has just granted its license to an Association whose aims are probably unprecedented. It is composed of dealers in machines, pianofortes, furniture, cycles, and other articles which are let out on the hire-purchase system, and its objects are both to protect the trader from the dishonest hirer and "to ensure for hirers fair and honourable treatment." The Hire-Traders' Protection Association, for such is its name, proposes to achieve the latter ends by means of a Board of Arbitration, which will investigate any case of alleged unfair dealing on the part of its members, on the hirer notifying the same to the Secretary, and any offending member is to be promptly expelled. Many traders residing in all parts of the United Kingdom have already been enrolled as members. It will be interesting to note whether this attempt to purify abuses from within the hire trade will lessen the evils of the hire system.

A NEW and interesting work is in preparation, and will shortly be published by subscription. It is entitled "The Music and Musical Instruments of Japan." The author, Mr. F. T. Piggott, who was lately legal adviser to the Prime Minister of Japan, has taken advantage of his residence in that interesting country to compile this proposed work, which will contain a history of the different branches of Japanese music, collected from native sources; an examination into the Japanese scale and the tunings of the different instruments; an accurate description of all the musical instruments in use in Japan; and examples of Japanese music transcribed to Western notation. The book will be profusely illustrated with reproductions of old Japanese prints, photographs, and sketches of instruments by the author, and there is no doubt that it will be an acceptable and novel addition to the musical library.

THE announcement of Dr. C. H. Lloyd's candidature for the Reid Chair in Edinburgh University has somewhat changed the complexion of affairs, and, unless more musicians of the same calibre enter their names, will considerably narrow the issue. As the list stands, the choice of the University Court, in whose hands the appointment lies, would apparently rest between Mr. Niecks and Dr. Lloyd. Although the appointed day for closing the lists is past, the election will not be made till October, probably to allow the recommendations of the Universities Commission Report to be published and considered. There is no concealing the disappointment that a longer list of distinguished names was not submitted to the University Court, but a few years of an energetic head and a strong hand will certainly leave the Reid Professorship as it ought to be—one of the prizes in the profession, and a distinction which will be sought after.

THE manner in which music and musical instruments are regarded at the Antipodes may be noted in the facts sent to England by a Reuter's telegram from Melbourne. In the first place, it announces the

brilliant success of the Concert—the first of their fresh Australian tour—given by Sir Charles and Lady Hallé, and the enthusiastic reception of the performers. In the second place, it states that one of the two Broadwood Concert Grands they took with them was used on this occasion, and both instruments were bought on the spot. Our Australian brethren are no mean judges of good things.

#### FACTS, RUMOURS, AND REMARKS.

THE following, taken from the *Birmingham Post*, throws some light upon the reported intention of Mr. Stockley to resign his post as Conductor of the Festival Choral Society: "We understand that recently a clashing of interests in connection with the Choral Society's Concerts and those promoted by Mr. Stockley himself has led to a repetition of the suggestion on his part that he should sever his connection with the Society at the end of the present year, unless arrangements could be made to avoid the collision of interests in the matter. A letter to this effect was received at the last meeting of the committee of the Society. The Society depends upon its concerts for the means of supplementing its benefit funds; and, upon the other hand, Mr. Stockley feels that he owes a primary duty to the band of instrumentalists which he has at so much pains and self-denial maintained for a number of years. It thus happens that in the matter of fixtures, and on certain occasions as regards the character of the concerts, and engagement of artists, they have come into a measure of rivalry, principally to the detriment, from a financial point of view, of Mr. Stockley. We have already referred to the feeling which is entertained towards Mr. Stockley by the members of the Society, and which is reflected by the musical public of the city. His retirement would be felt to be a loss to the Society and to the festivals, which none of those connected with them would like to contemplate; and we have no doubt that the committee will use every effort to remove any obstacle which may exist to the maintenance of an association which has been so happy, both in its personal relations and in its artistic results." The matter is one upon which comment by an outsider would be impertinent, but a hope may be expressed that some *modus vivendi* will continue Mr. Stockley's services to the Festival.

A WRITER in the *Daily Telegraph* discusses the German military bands now heard at the German Exhibition. He says: "Both bands are composed of competent performers, well balanced as far as instrumental proportion is concerned, and intelligently led; but our crack military bands—for instance, those of the Royal Household Brigade, the Royal Artillery, and the Royal Marines—have nothing to fear from the closest comparison with these German regimental orchestras. In respect to breadth and richness of tone, indeed, the English instruments excel the German, which reveal threadiness in the wood and dulness in the brass. Moreover, the *ensemble* performances of Bavarians and Hessians alike are lacking in the light and shade to which the admirable bands of the Guards have accustomed the London musical public, and this want is particularly manifest in their renderings of dramatic overtures and operatic selections." This is the opinion, we may add, of a gentleman who is not only an excellent musician, but who has had extensive and peculiar opportunities of becoming acquainted with the best military bands in Europe. Here, then, is another musical point as to which English amateurs may stiffen their knees and straighten their backs.

WITH reference to additional accompaniments, the *Manchester Guardian* expresses itself in the following sensible manner:—"The discussion in THE MUSICAL TIMES on additional accompaniments to Handel's oratorios serves to convince the impartial that instead of disputing about the claims of rival versions it would be better to plead for complete reform in this important matter. Once it is admitted that musicians may tamper with the scores of their predecessors there is no limit to the vagaries of individuals, and what is reverently contributed by a Mozart or a Robert Franz easily degenerates into mutilation in the hands of a Bishop or a Castil-Blaze. As to 'The Messiah,' it is admitted by Mr. W. H. Cummings that even Mozart has made some mistakes in his additional accompaniments, and Mr. Ebenezer Prout can hardly argue that Robert Franz has displayed absolute judgment and good taste in all his additions. Had both composers contented themselves with merely enriching the score by the use of additional instruments there would have been little fault to find, but even this is a dangerous privilege."

SAYS Mr. Philip Hale, in the *Boston Home Journal*: "Then came the favourite and tiresome 'God is a Spirit,' of that over-rated man, Sterndale Bennett, with its vain repetitions and absolutely false accentuation." "Favourite and tiresome!" Is the quartet favourite because it is tiresome, or tiresome because it is a favourite? The adjectives, we presume, have a connection somewhere.

WE like Mr. Philip Hale much more when he echoes some English criticism in the following terms: "We hear (at pianoforte recitals) the same things over and over again. A little Chopin, a little Schumann, a little Beethoven; the eternal Berceuse, the everlasting Fantasy, the immortal 'Waldstein' sonata. When one looks over the enormous mass of ancient and modern literature, one is hardly to be blamed if he accuses the pianists of ignorance or laziness. How often, for example, are the names of Scarlatti, Couperin, Haydn, Mozart found upon a programme? The modern Russian school is almost entirely neglected, for Rubinstein cannot be called a representative Russian; and our knowledge of the modern French writers for the pianoforte seems to be limited to a few works of Saint-Saëns and a mazurka by Godard. There are writers of the modern German romantic school that are apparently unknown; and yet Hermann Scholtz, for example, has written charming music full of genuine poetry."

THE *New York Critic* pays a handsome tribute to Mr. Santley. Referring to the fact that "the music critics of some of the leading New York journals see no good in any music save that of German composers, no merit in any singing but that of German singers," our contemporary goes on: "It cannot be that there is no other good music to be heard or that there are no other good singers. When such an artist as Charles Santley gives a Concert here these critics sit through a part of the performance, and when they write of it they do so in terms of amiable condescension. I wish that German opera had given us such an artist as Santley. What is the standard by which these critics judge of the singing voice? Is it the power to split the ears? Certainly they understand music, and they must know that we have never heard a singer with a more beautiful voice or finer method than Santley's. If knowledge of music tells us anything, it should tell us this."

THERE is a society in Bristol for providing music in open spaces. We take the subjoined from its latest report:—"The Society for Providing Music in the Open Spaces has now for four years been carrying on the movement, started in the year of the Queen's Jubilee, for charming the poorer population of our city away from its crowded courts and alleys to the open spaces and pleasure parks, where, in the summer evenings, the people may listen to the music they so much appreciate. During this period the Society has arranged for between three and four hundred Concerts, and at a low calculation this represents an attendance averaging over 100,000 people each year. There are now band stands erected in each of the five city parks in which performances are given—viz., in Mina Road Gardens, St. Agnes Gardens, Eastville Park, the Rope Walk, and Victoria Park." To each of many other cities it might be said: "Go thou and do likewise."

MR. TSCHAIKOWSKI, who makes little way in England as a composer, has been accepted in the United States. The *American Art Journal* observes: "His example as a composer cannot be too highly commended. Not that it would be wise or justifiable to imitate the compositions of the great Russian any more than those of any other man, but the hearing of his works gives us new confidence; first, because it shows that the springs of melody have not yet run dry; second, because he demonstrates the fact that music can yet be written that will be fresh and original and yet be true to the fundamental principles of anti-Wagnerian times, without running into the dry pedantry of Brahms and his followers."

PARAGRAPHS appear in the public press from time to time with reference to the fact that on December 5 next the centenary of Mozart's death will occur, and there seems to be a desire to mark the event in some appropriate manner. As yet, happily, nobody has suggested an addition to London statues, but a wish has been expressed for a commemorative performance of one of the master's operas. We beg to observe that time is passing, and something more than the utterance of vague aspirations should be done. Why not form a Mozart Centenary Committee before the holidays set in, and practically put the matter in train?

THE business direction of the London Symphony Concerts has been transferred to Mr. Daniel Mayer, and not the business direction only, we believe, since Mr. Vert had a share in the risk, which, presumably, Mr. Mayer takes over. Should the change have a good effect upon the only enterprise that provides high-class orchestral music during the winter months, every London amateur will rejoice. Mr. Mayer is certainly wise in undertaking to associate at least one eminent soloist with each Concert. We are not yet advanced enough for the rule of "orchestra only," with which Mr. Henschel set out.

A PARAGRAPH in the *Musical Courier* enforces the lesson that non-musical people should be careful how they write concerning the art. Three blunders are recorded:—first, Dr. Dale, of Birmingham, spoke about the "interpretation of a Sonata by Hallé's band"; second, the Paris correspondent of the *Times* described Miss Kleeberg as "sitting down to play a Symphony by Beethoven"; third, the Paris correspondent of the *Daily News* mentioned that

"Gluck's 'Orphée aux Enfers' would form a part of the new repertory at the Grand Opéra." These examples are a terrible warning.

WE all know the Buff elector who finds himself among the Blues, and, when "the contrary" is put to a vote of confidence, lifts up a single, solitary "No." The Buff elector may be taken to represent the *Nottingham Daily Express*, which assures the world that "for two centuries and a half Handel has blocked the road of musical progress." The unaccompanied "No" from Nottingham will not, however, excite so much attention as the statement that Handel began the blocking business in 1641. He is popularly supposed not to have come into the world till 1685, but, no doubt, the Nottingham Negative knows best.

IT is to be hoped that the shareholders of the New York Metropolitan Opera House like the balance sheet which Mr. Stanton has put into their hands. The account stands thus: Total expenditure for the year, 511,926 dollars; receipts less than expenditure by 54,519 dollars. The floating debt of the concern is now 84,044 dollars, in addition to which bonds are out to the tune of 200,000 dollars, and there is a mortgage on the property to the extent of 600,000 dollars. It would seem that, in New York, at any rate, Wagner spells a word very like bankruptcy. What will French and Italian opera spell next season?

A SLIGHT change was made in the Pastoral Symphony of "The Messiah" at the Crystal Palace, an E, which Handel did write being substituted for a C which he did not write. Good, but Sir Herbert Oakeley points out that the alteration, while avoiding consecutive fifths, runs into the arms of consecutive sevenths. The effect in the second case is, he tells us, not so objectionable as in the first. Even if it were let us have Handel's very own music—"Warts and all," said the Lord Protector to his portrait painter.

MADAME VALLERIA will head a musical *tournée de luxe* in July and August next. The party has arranged to move from place to place between Aberystwyth and the English lakes in a well-appointed drag, drawn by four horses, and "tooled" by Mr. Percy Hutchinson, the husband of the *prima donna*. We hear that Mr. Foli is now making superhuman efforts to master the coach horn in time. Success to the Concerts given *en route*, and may joy go with the party. We only wish to add that both North Wales and the Lake Country are rainy.

A MR. EVANS is lecturing with success on the Oberammergau Passion Play, and showing lime-light pictures of its scenes, accompanied by the music proper to each. The object is to raise money for a new organ in Oberammergau Church. It would be curious if, in an age of unfaith, we should find ourselves drifting towards a revival of mediæval "mysteries." There are not a few signs of some such movement.

"HE is certainly most sympathetic and effective when he is least ostentatiously and imitatively Wagnerian." Such is the verdict of a judicious writer upon the composer of "La Réve," and accepting it as true, we must hope that Bruneau will cease imitating Wagner and strike out a course of his own. Imitation is cheap and has no value in the artistic mart. Of this let the young composer take heed.

ON the same subject the experienced correspondent of the *Daily Telegraph* remarks: "As to the music, it escapes analysis completely. The composer has worked persistently on Wagner's lines—that is to say, he has set the words simply to accompanied recitative. There is no objection to this method in itself. Unfortunately there is no melody in the recitative, and no interest in the accompaniments. In only two instances, so far as I remember, are two voices heard together, and there is but one concerted piece. Once or twice in the course of the four acts there is a cry of passion, but the general impression is monotonous in the extreme." Which is precisely what might have been expected.

MR. ALDERMAN SPARK, of Leeds, and Mr. Joseph Bennett are now engaged upon a History of the Leeds Festivals, from their beginning in 1858 to the present time. The work, which will appear at the end of the year, in two volumes, will be made as complete as possible for purposes of reference. It will contain portraits of the Festival Conductors and *fac-simile* letters from eminent composers.

A CONTEMPORARY remarks of Miss Van Zandt: "She has twenty operas in her repertory and was born in Brooklyn." This collocation of facts brings to mind the famous epitaph: "She was first-cousin to Lady Jones, and of such is the Kingdom of Heaven."

WITH reference to a recent discussion, the impartiality of the influenza demon has been strikingly shown. He followed Mr. Joseph Bennett into the country and disabled him for a month; then, returning to London, prostrated Mr. Ebenezer Prout. Is this indiscriminating retribution?

THE best music, according to the stanza below, is that which *Othello's* servant desired of the serenaders—"music that may not be heard":—

The sweetest songs are always those  
That in the soul are spent;  
The minute that you whistle them  
It busts the sentiment.

WE want a Darwin to investigate the origin of journalistic *canards*. It would be interesting to know how the following paragraph came into existence: "Madame Marguerite de Pachmann is now travelling with Patti. They are about to take together a tour of the British provinces."

A MUTILATED "Israel in Egypt" was presented at the opening of the Carnegie Hall, in New York. The choruses "Egypt was glad," "He is my God," and several others were omitted. Mr. Walter Damrosch should have known better than to perpetrate such a dismembering of Handel's noble work.

THERE are some terse writers on the American press. Speaking of a military band Concert, under Gilmore, Mr. F. W. Riesberg observes: "The hall was full, and so were some of the people." It would be difficult to express more in fewer words.

FIFTY thousand persons met in Vienna the other day to celebrate the twenty-fifth anniversary of Strauss's waltz "Blue Danube." An Englishman might think this somewhat frivolous, but "other people, other manners."



An attempt has been made in America to brighten up Pianoforte Recitals by the introduction of solo dances. The method is startling, but assuredly a good many Pianoforte Recitals need lightening somehow.

THE *Chicago Indicator* informs a trusting world that Madame de Pachmann was "long and familiarly known in England as Miss Maggie O'Key!"

#### THE HANDEL FESTIVAL.

We go to press while yet the tenth triennial Handel Festival is in progress, and our record of the solemnity cannot now be made complete. But much may be said of the work already done, and it is easy for the imagination of a musical reader to call up the effect of "Israel in Egypt," with which, after these lines are in print, the series of performances will come to an end.

So many Handel Festivals have been given, and their perfected machinery is now in such excellent working order, that each occasion, like the Bristol candidate who "stood" with Mr. Burke, says ditto to its predecessor. In fact, gathering the Handelians forces resembles the mobilisation of the German army—you touch a button and, presto, the thing is done. Among the forces in question the huge Metropolitan contingent—nearly five-sixths of the whole—may be described as the standing army, always ready, and not seldom brought into action for other than Handelian purposes. But the provincial battalions are scarcely less available. They can be made forthcoming in any required number, drilled to perfection by the local chorusmasters who have served the Crystal Palace so well. It is to be regretted that pecuniary reasons are opposed to the engagement of a larger number of fine, fresh, country voices. We do not undervalue the Londoners, but they themselves would be first to admit the importance of strong-lunged, well-trained singers from the Midlands and the North. The muster-roll of the chorus on the present occasion contains 3,033 names—that is to say, 752 sopranos, 792 contraltos and altos, 699 tenors, and 790 basses. There is here an apparent weakness in tenors; but it is more apparent than real: the quality of the voices atone for comparative deficiency of number. Results amply approve the policy which has made the contraltos numerically stronger than any of the other divisions. There is now an admirable balance, and a considerable admixture of male altos gives a pungent quality, with great carrying power, to the combined tone. Of the 3,033 voices, 621 are from the provinces, chiefly from the larger towns, such as Birmingham, Leeds, Bradford, Bristol, &c., but all the Festival towns are more or less well represented, including the cities of the Three Choirs.

The orchestra presents a mass of 502 instruments, made up thus: First violins, 114; second violins, 106; violas, 65; violoncellos, 78; double basses, 61—grand total of strings, 418. Then there are flutes, 13; clarinets, 9; oboes, 14; bassoons, 12; double-bassoons, 3; horns, 10; trumpets and cornets, 7; trombones, 9; tubas, 3; tympani, 4—grand total of wind, 74. It may be said that for an approximation to the effect of Handel's orchestra the wind should be much stronger, and our own opinion is that the oboes and bassoons demand a material increase in number for the important task they have to perform when the Master's score is strictly followed. But if, in this respect, the composition of the orchestra lies open to improvement, its present quality cannot be impugned.

The leading artists engaged are: Sopranos, Mesdames Albani, Macintyre, Emily Squire, and Nordica; contraltos, Mesdames Marian McKenzie and Belle Cole; tenors, Messrs. Edward Lloyd and Barton McGuckin; basses, Messrs. Santley, Bridson, and Brereton; organ, Mr. W. T. Best; accompanist at the organ, Mr. A. J. Eyre; Conductor, Mr. A. Manns, who, in his capacity as guiding and inspiring spirit, is the Festival embodied. We shall not enter upon the invidious task of criticising the selection of solo vocalists. Some of the chosen ones occupy their place by indisputable right, concerning others different opinions may be held. But that would be the case under any circumstances.

Discussion of the Festival programme necessarily limits itself to the pieces for the Selection Day, since there is no question that the Crystal Palace authorities are bound, by stress of public approval, to perform both "The Messiah" and "Israel." The omission of either work for the sake of some other would assuredly raise a storm of dissatisfaction and have a serious effect upon the enterprise. It may be assumed, however, that the Directors have never entertained the idea of making such a change. With regard to the Selection performed on Wednesday, the 24th ult., the first point to be considered is the number and character of the pieces which, as regards the Handel Festivals, were novelties. These, we think, were in fair proportion to the familiar things, consisting, as they did, of a long Chandos Anthem, three orchestral works, two airs, a duet, and two choruses. The instrumental pieces were very happily chosen, and achieved a success which more than approved Mr. Manns's discretion. They included the Overture to "Giustino," an extended example made up of two short slow movements, an animated fugue, with elaborate episodes for oboes and bassoons, and a very melodious *Finale*, which is likely to become popular. In all respects the Overture is typical of the period and the composer; having thus an antiquarian as well as a purely musical interest. The second choice was the lovely Minuet in "Berenice," known by heart, we should say, to every Handelian amateur, while the third presented a combination of two Bourrées—one from the "Water Music" the other from the Trios. Dainty little pieces these, and certain to meet with favour. But the whole orchestral selection, we repeat, was excellent, and must have impressed the audience with a notion that there is still considerable vitality in the old master's instrumental music. The two airs referred to above as novelties were "Mio caro bene," from "Rodelinda," and "As when the dove," from "Acis and Galatea." Of these, the first-named is hardly an unmixed good, the episode falling much below the principal section. We were surprised to find that the second had not been performed at any previous Festival, considering that it is one of the best known and most tuneful of Handel's songs. The duet was "Caro: Bella," from "Giulio Cesare"—after the famous recitative, "Alma del grand Pompeo," in which Senesino used to create so profound an impression, the most celebrated number in the opera. A modernised score by Robert Franz was used, but the charm lay in the vocal music, which was much enjoyed, and would have proved even more successful had Madame Nordica been quite at home with her part. The choral novelties were, besides the Chandos Anthem, "O come let us sing," already mentioned (to which additional accompaniments had been supplied by Mr. Battison Haynes), "By slow degrees" ("Belshazzar"), and the recently discovered "Gloria Patri," composed by Handel when in Rome (1707), for double chorus and double orchestra. Concerning the recent history of this work, some particulars given in the programme-book will be read with interest:—

"In February, 1878, Messrs. Sotheby, Wilkinson and Hodge sold by public auction the library of the late Rev. L. Goddard. In the sale catalogue, Lot 325 is thus described: 'Handel. Various compositions for the Organ and Voices. Contemporary MSS. purchased from the Colonna Library, probably all unpublished. A parcel.' Having been in friendly intercourse with Mr. Goddard, Mr. W. H. Cummings (who has kindly prepared these particulars) was aware that he frequently visited Rome, and availed himself of the friendly offices of the Abbé Santini to purchase rare musical works, and that in this way he had acquired some treasures from the Colonna Library. Mr. Cummings purchased the MSS., and on examining the parcel was delighted to find three compositions by Handel which he believed to be unknown and unpublished; one of them was the 'Gloria Patri' now to be performed. At this time Mr. Cummings did not know who had bought the original autograph MS., and it was only in 1882 that he obtained from Messrs. Puttick and Simpson the name of the purchaser. For years he sought opportunities to make Mr. Kerslake's acquaintance; and finally, in 1890, wrote him a letter asking particulars as to the present whereabouts of Handel's autograph. He received a reply in November, 1890, just two months before the death of Mr. Kerslake, in which he was informed that the precious MS. was burnt in the fire which destroyed most of the contents of his warehouse in

February, 1860. It will be remembered that Mr. Kerslake was a great collector of rare and valuable books, and the destruction of his collection was a subject of regretful comment at the time of the disaster. There is reason to believe that a large number of musical works shared the fate of Handel's "Gloria."

The Mr. Kerslake referred to was lucky enough to buy the original autograph score at Puttick and Simpson's in January, 1858. The chorus—which we are glad to say was performed exactly as Handel left it—is a composition of great interest, not only because unique as the master's only work for double chorus and two orchestras, but because of its great power and easy mastery of a difficult form. Though unable to compete with the double choruses of a riper period, the work has claims which deserve, and doubtless will receive, due recognition from time to time.

Turning to the familiar things in the selection programme, we find a considerable array of old favourites, including five numbers from "Acis and Galatea"; a series of choruses fairly represented by "Immortal Lord" ("Deborah"), "Your harps and cymbals" ("Solomon"), and "See, the conquering hero"; and various airs, such as "Angels, ever bright and fair," "Let the bright Seraphim," "Wait her, Angels," and "Sound an Alarm."

Friday, the 10th ult., was devoted to the customary public rehearsal, which over 16,000 persons attended—a large number, but not quite up to the figures of the corresponding day in 1888. All the arrangements for seating the audience, and, as far as we know, for every other purpose, worked smoothly—no difficulty occurring anywhere to mar the comfort of the throng and falsify the anticipations of the officials. The audience, moreover, were quite in sympathy with the occasion, lavishing applause with so much zeal as occasionally to suggest that discrimination was blinded by excess of enthusiasm. But the failing, if it existed, leaned to virtue's side. The rehearsal programme opened, as usual, with the "Hallelujah" and "Amen" from "The Messiah," and closed with a string of double choruses and solo numbers from "Israel," the intermediate position being occupied by sixteen pieces taken from the Selection, including the fourth Organ Concerto, brilliantly played by Mr. Best; the three orchestral works noticed above, the Chandos Anthem, and, in point of fact, nearly all the novelties. It was a genuine rehearsal, Mr. Manns stopping and trying back whenever he thought proper, allowing no feeling of false pride to prevent him from turning to best account the only general *répétition* he could obtain. A matter for surprise and even wonder was the few occasions on which correction seemed necessary. Most of the pieces went smoothly on to the end, or only with such faults as were incidental to a first meeting and sure to be corrected later. The quality of the chorus met with general approval, the only criticisms current being that the basses were a trifle less sonorous than usual, and that the sopranos, singing rather timidly, were not up to the mark in attack. On the other hand, amateurs had nothing but praise for the fine tone of the tenors and the unwontedly clear, penetrating quality of the contraltos. Among the soloists who appeared were Miss Macintyre, Madame Nordica, Miss McKenzie, and Mr. McGuckin. We do not, of course, deal with their rehearsal efforts.

Handel-lovers attended the performance of "The Messiah" on the 22nd ult., in number more than 20,000 strong. Again, however, the concourse fell a little short of that in 1888, though, in a pecuniary sense, the result was better, owing to an increased sale of high-priced tickets. The entire arrangements worked smoothly, while the appearance of the central transept assumed the impressiveness with which, at a well-attended Handel Festival, we are all familiar. The performance showed a few defects, such as unsteadiness at the opening of "Let us break their bonds," but these were below the average ordained by the rules of accident. We may put them aside, and describe the general effect as simply splendid in its accuracy and grandeur. It was curious to see how, with the first note of "The Messiah," all the weaknesses of the chorus disappeared. The 3,000 felt themselves on well-known ground, where, by long experience, the crooked had been made straight and the rough places plain. Hence they marched on with confident step, and with a sublimity of movement in the highest

degree imposing. No musical reader needs telling where the chief points were made. He bethinks him of "For unto us," with its thundering episodes, right truly "wonderful"; of the Passion choruses, ending with that mighty inspiration, "And the Lord hath laid on him," which the basses led off with astonishing majesty; of "Lift up your heads" and the "Hallelujah," of "Worthy is the Lamb" and the glorious "Amen." Should he, in imagination, invest these numbers with a dazzling glory of execution he will not be much beyond the mark of truth. In fine, "The Messiah" choruses were again a stupendous success, upon which everybody concerned, from Mr. Manns downward, may be felicitated. The airs were taken by Madame Albani, Miss Marian McKenzie, Mr. Lloyd, and Mr. Santley, all of whom did their best; but, for once, the ladies were beaten by their male associates. Strive as did Madame Albani in the airs she has so often sung, and as did Miss McKenzie in her quality as a *Festival débutante*, the audience would award the laurel crowns to Lloyd for his splendid singing throughout, and to Santley for the finest delivery of "Why do the nations" it has ever been our good fortune to hear. The veteran baritone seemed to have gone back for his youthful powers and brought them forward to shed lustre on his ripe maturity. His display was most remarkable, and in a remarkable manner acknowledged by the delighted audience. Madame Albani made her best effect in "Rejoice greatly" and "Come unto Him," while Miss McKenzie, despite over-anxiety, proved worthy of the confidence reposed in her, and materially improved her position. Mr. Manns conducted his vast host with all necessary energy, decision, and success.

On Wednesday, the 24th ult., the attendance rose at a bound above that in 1888, being considerably over 21,000. This is of good omen, and points to the absolute future safety of Selection Day, once considered the weak link in the Festival chain. The entire proceedings were not quite in keeping, for somehow or other the choral performances went off with little spirit, and the impression on the audience was not as deep as usual, save, perhaps, in the Chandos Anthem and "Wretched lovers." We hear from members of the chorus that the pieces put into their hands were never popular as a whole, being considered to lack variety; the result was a want of interest and, in the end, a performance which the singers themselves felt to be perfunctory and more or less mechanical. It will certainly be well on a future occasion to study the executants a little in this regard, and, by avoiding an almost unbroken succession of solid religious pieces, give them the change and relief without which freshness of interest and sympathy cannot be sustained.

From the foregoing remarks it should not be inferred that great and characteristic choral effects were wanting. Nothing of the kind. We desire it only to be an understanding that there was a lack of enthusiasm and some little dullness. For all this, however, the orchestra made large amends by unusual success. The Sonata introducing the Chandos Anthem, and the various orchestral pieces already mentioned more than once, were played in capital style, delicacy and refinement being especially conspicuous. This merit secured the honours of the day. Not only were the audience delighted and applauding, but the chorus, in the most ungrudging manner, cheered and cheered again their instrumental colleagues, compelling a repetition of the "Water Music" Bourée, and thus awarding to the orchestra the only encore of the Festival so far. The Organ Concerto was also a success, albeit the solo instrument and the orchestra were sometimes not exactly together for reasons we are unable to explain. All the soloists did well, the honours being more equally divided than on "The Messiah" day. Madame Albani's greatest success was made in "Angels, ever bright and fair," Madame Nordica's in "Let the bright Seraphim," Mr. Lloyd in the bracketed "Sound an alarm" and the Chandos Anthem solo, "O come, let us worship," though they are in such different styles; Mr. Santley carried all before him in "O ruddier than the cherry," and Mr. McGuckin sang "Deeper and deeper still" with much expression and good judgment. In fine, the day proved a success, drawbacks notwithstanding, and, "Israel" being a "safe card," the repute of the Festival as a whole was assured. Our notice of the final performance is necessarily deferred.

## ROYAL ITALIAN OPERA.

On May 30 "Faust" was given in French—M. Van Dyck, it seems, does not sing in Italian—with the famous Belgian tenor in the title rôle, while Mdle. Passama, a new comer, made her *début* as *Siebel*. M. Van Dyck's impersonation diverges in more than one particular from that of his predecessors in the part. On the occasion of the first performance M. Van Dyck seemed hardly at his ease in the earlier portions of the opera, and the slow *tempo* adopted by him throughout was anything but an improvement. On the other hand, his acting was remarkably fine in the prison scene, and his delivery of "Salut, demeure chaste et pure" fully equalled in its concentrated emotion the finest performances of M. Jean de Reszké. Miss Eames made as usual a winning *Marguerite*, but her performance was marred by occasional lapses from strict purity of intonation. Mdle. Passama as *Siebel* was too nervous to do herself justice. The *Mephistopheles* of M. Edouard de Reszké was as usual a superb display of rare natural gifts enhanced by perfect method. The song in the Kermesse scene had to be repeated, but the Serenade was really more calculated to convert one into an *advocat* *diaboli*. Mdle. Bauermeister was, as usual, a competent, though rather fidgety *Marta*. Signor Bevignani conducted with skill and efficiency.

Tuesday, the 2nd ult., was remarkable for the *rentrée* of Madame Melba in the rôle of *Fuilette*. It was happily apparent from the outset that the Australian *prima donna* has advanced still further in mastery of technique, while her voice has, if anything, gained in volume since she was last amongst us. The waltz was encoored, the balcony scene was beautifully sung by both Madame Melba and M. Jean de Reszké—in fact, the whole performance was one series of triumphs for the principal performers. M. Edouard de Reszké looked, sang, and acted the part of the *Friar* to perfection; Mdle. Pinkert sang the *Page's* song neatly and cleverly; M. Ceste was a good though somewhat blustering *Mercutio*, and the remaining rôles were efficiently filled by Mdle. Bauermeister, M.M. Dufriche and Montariol, and Signori Miranda, Rinaldini, and Conti. Signor Mancinelli presided at the Conductor's desk.

"Rigoletto" was repeated on the 5th ult., with Madame Melba as *Gilda*, Mdle. Giulia Ravogli as *Maddalena*, and Signor Ravelli as the *Duke*, M. Maurel, as before, sustaining the title rôle. The performance was, on the whole, remarkably fine, Madame Melba's beautiful voice being heard to signal advantage in "Caro Nome," while the clever acting of Mdle. Ravogli lent unusual interest to the part of *Maddalena*. Signor Ravelli sang admirably as the *Duke*, and the *ensemble* in the great quartet left little to be desired.

On Wednesday, the 10th ult., Gounod's "Mireille" was revived in French, with Miss Eames as the heroine. M. Maurel had been cast as *Ouvrias*, the villain of the plot, but indisposition prevented him from appearing on the occasion of the first performance. An unusually capable substitute, however, was forthcoming in M. Ceste, the chief fault in whose impersonation was an excess of zeal, both in his acting and his singing. Wherever he practised moderation excellent results were achieved. M. Lubert was thoroughly efficient in the colourless rôle of *Vincent*, using his voice with good effect, except for an occasional tendency to force his upper notes. Mdle. Passama showed intelligence and fair vocal ability as *Taven*, the old sorceress, and M. Isnardon, though not fitted by his stature for the rôle of the heavy father, acquitted himself with spirit as *Maitre Ramon*. The name of the artist who played *Maitre Ambros* was not given in the bill—a fortunate omission as it turned out, as his intonation was terribly faulty. Mdle. Pinkert gave the Shepherd Boy's Song in very good style, and Miss Eames as *Mireille* sang with great success, winning an encore for the chief air in the second act. The scene of the "Val d'Enfer," omitted in the performance of 1887, was given, but the Rhône scene was abandoned owing to M. Maurel's absence. Signor Bevignani conducted, and, on the whole, justice was done to the delightfully genial orchestration of the score.

On the 24th ult. Donizetti's "Lucia di Lammermoor" was revived, but even the presence of Madame Melba in the cast failed to attract a large audience. Those who went, however, were rewarded by hearing a wholly wonder-

ful performance of the florid music of the mad scene, which was sung by the Australian *prima donna* with such perfection of technique, faultless purity of intonation and charm of voice, as perhaps no living operatic singer could surpass. Signor Ravelli was vocally excellent as *Edgardo*, and the cast was completed by Mdle. Bauermeister, M. Devoyod, and Signori Abramoff, Bieleto, and Corsi. Signor Bevignani conducted.

## PHILHARMONIC SOCIETY.

THE final evening Concert of this Society for the present season took place in St. James's Hall on May 28, and was remarkable for the success of Mr. Paderewski in Rubinstein's D minor Concerto. The work itself has plenty of attractive quality; but the executant, rather than the composer, was the centre of interest, and it must be said for the Polish pianist that rarely has he won a more brilliant success. Patrons of the Philharmonic are not as a rule demonstrative. They affect in some degree a *nil admirari* attitude, but on this occasion they were surprised into almost an excess of manifestation, and overwhelmed the artist with applause. Another feature of the Concert had a purely English interest. We refer to Mr. J. F. Barnett's Symphonic Overture, a work produced some years ago, but revised, as we understand, for the present occasion. Mr. Barnett's orchestral music, in its general features, is too well known for description. The composer's sympathies were always with the clear, refined, and gracious art of Mendelssohn, and there they remain: the result being that his works, if not startling, are invariably well made, expressive, and pleasing. A case in point is presented by the Symphonic Overture, which it was only fair in the Philharmonic directors to recognise. The performance could not easily have been better. In addition to the foregoing, the programme contained Haydn's bright "Oxford" Symphony—a centenary performance, its production at Oxford on the occasion of investing the composer with the degree of Mus. Doc. *honoris causa* having taken place in 1791. The idea of repeating the Symphony by way of memorial was a happy one. Later composers have their centenaries; why not old Father Haydn?

## RICHTER CONCERTS.

At the second Concert of the season, on Monday, 1st ult., at St. James's Hall, it had been intended to give the second scene (Act I.) of "Tannhäuser," as prepared by Wagner for the memorable representation in Paris in 1861, and the duet from "Die Walküre," between *Brinnhilde* and *Siegfried* (Act II., scene 1), but at the last moment it was found necessary to postpone these features of the programme in consequence of the indisposition of Miss Anna Williams and Mr. Barton McGuckin. In lieu of these excerpts, finished performances by the band of the "Siegfried Idyll" and the "Trauermarsch," by the same composer, were offered, and Mrs. Moore Lawson sang with much refinement of style Handel's "Mio caro bene." In view of the unavoidable circumstances, the large audience regarded these substitutions favourably. Fortunately nothing occurred to interfere with the introduction of Peter Cornelius's Overture to "The Barber of Bagdad," a work of which we shall know more a few months hence, as it is to be presented in the English tongue by the students of the Royal College of Music as their annual operatic essay. This opera affords one of those by no means uncommon instances of popularity being reserved until long after the composer's death. First produced at Weimar in 1858, it was very coldly received, notwithstanding that it obtained the influential artistic support of Liszt. A few years ago it was taken from the shelves on which it had long lain and revived in other German cities, with the result that in every instance the hostile verdict of Weimar was reversed. Though the theme is comic, the music is of the advanced school; but at the same time it does not necessarily follow that it is unsuited to the subject-matter. Being melodious, spirited, and generally attractive, the Overture indeed creates a very favourable impression on a first hearing. At all events, it has sufficed to whet curiosity respecting the worth of a work which, for about thirty years,

suffered neglect. This composition, like the Prelude to the third act of "Die Meistersinger" and the other Wagnerian pieces named, was excellently given by Dr. Richter's band.

The Concert on the following Monday night (8th ult.) began with the three "Leonora" Overtures of Beethoven. This unrivalled set was performed, under Mr. Manns, at the Crystal Palace, some years ago; but Dr. Richter preferred to take them chronologically, and not according to the numbers by which they are usually recognised. This resolve had the effect of placing the famous "Leonora, No. 3," second on the list, so that instead of bringing the series to a close in the most imposing fashion conceivable, a rather weak termination was reached with the No. 1 Overture, composed a year later—that is to say, in 1807. The "Fidelio" Overture proper (the bright production in B) was not included in Dr. Richter's scheme. Each of the three works was splendidly played. Next came the second and third scenes from the third Act of "Tannhäuser" and the "Schmiedelieder" (Act I.) of "Siegfried," the principal part in both being sustained by Mr. Edward Lloyd with a boldness and fervour, combined with judgment, that held captive the attention of his listeners. The *Wolfram* (of course with "The Star of Eve" song) was Mr. Max Heinrich, and the *Mine* in the "Nibelungen" Opera was Mr. William Nicholl, each singing with care, point, and effectiveness. The final piece was the "Hafner" Symphony in D, of Mozart (not before given at these Concerts), which, though music of a very different description to what had preceded it, equally served as the medium for Dr. Richter and his orchestra to secure high honours from the crowded assemblage.

The deferred duet from "Tannhäuser" was duly forthcoming on Monday, the 15th ult., when Mr. Barton McGuckin was able to appear as the erring *Minstrel Knight*, whilst Mrs. Moore Lawson took the part of *Venus*. Altogether independently of the music, which requires a singer gifted with dramatic perception as well as voice, the goddess imagined by Wagner has not been a popular assumption with many celebrated vocalists, for the reason that the character is only seen on the stage at the beginning and the end of the opera. In his new version the composer endeavoured to make the music more acceptable to the interpreter without sacrificing its significance to the slightest extent. The revised form of the duet, in fact, is not only so much better to sing, but in other respects so much more striking, that it should be adopted at Covent Garden at the earliest opportunity. Neither Mrs. Moore Lawson nor Mr. Barton McGuckin disappointed the expectations their respective performances legitimately raised. The lady's pure, fresh voice and earnestness make her a decided acquisition to the Concert-platform. The altered scene was prefaced by the Overture to the opera, played in a manner as nearly faultless as possible. For the second part of the programme there was Brahms's noble "German Requiem," which is rarely heard without gaining new friends. In the solo portions Mrs. Moore Lawson and Mr. Santley were quite at their ease, and the choir did fairly well.

To the Wagnerian *répertoire* of these Concerts was on Monday, the 22nd ult., added the Introduction and First Scene of "Das Rheingold," the least familiar in this country of the "Nibelungen Ring" series of operas, though of course it was performed with its companions at the cycle representations nine years ago at Her Majesty's Theatre. The music accompanying the playful evolutions in the water of the three Rhine daughters, who so carelessly guard the gold destined to be the source of so much suffering, together with the successful endeavours of the Nibelung *Alb rich* to abstract the treasure, naturally loses much of its effectiveness by being performed without the action and scenic illusions to which it is wedded, but as it will probably be a very long time ere this particular work is again seen on the London stage, Dr. Richter can scarcely be reproached for presenting it in his own way. The performance in most respects was decidedly meritorious. The three neglectful nymphs were embodied by Miss Alice Esty, Mrs. Henschel, and Miss Marie Groebel, who threw much character into their vocalisation, and Mr. Henschel declaimed the strains of *Alberich* with appropriate vigour and dramatic spirit. Other Wagnerian excerpts given on this occasion were *Hans Sachs's* monologue and the duet between *Eva* and the cobbler (Mrs. and Mr.

Henschel), from "Die Meistersinger," and "Wotan's Abschied und Feuerzauber" (Mr. Henschel), from "Die Walküre." M. Paderewski roused the audience to enthusiasm by his superb execution of his own Concerto in A minor (first played at St. James's Hall a year ago), but although several times recalled at the close, he could not be induced to offer a supplement. For the opening piece the "Barber of Bagdad" Overture was again selected.

#### THE SARASATE CONCERTS.

THERE is no reason to fear that the popularity of Mr. Sarasate is diminishing, although the attendance at the six Concerts given within three weeks during the past month has not been so uniformly large as in former years. The morning Concerts have been much better patronised than those given in the evening, for what reason it is difficult to say. At the first performance, on Saturday, May 30, the chief works in the programme were Dr. Mackenzie's Concerto in C sharp minor, which, it will be remembered, was composed for Mr. Sarasate, and was first performed at the Birmingham Festival in 1885; Max Bruch's "Fantasie Ecossaise," and Ernst's brilliant Fantasia on themes from Rossini's "Otello." Unfortunately, owing to a defective first string, the playing of the Spanish artist was less remarkable for correctness of intonation than usual, but in other respects there was no deterioration in his performances, and the usual enthusiastic applause followed each work. It cannot be said that the orchestra, under Mr. W. G. Cusins, was altogether satisfactory, either in Grieg's Suite "Aus Holberg's Zeit" or Beethoven's "Coriolan" Overture.

The second Concert, on the evening of the 3rd ult., consisted of violin and pianoforte music. Mr. Sarasate being assisted as usual by Madame Berthe Marx. The perfect *ensemble* which always characterises the performance of these two artists was again noticeable, and anything more refined than their reading of Saint-Saëns's Sonata (Op. 75), Goldmark's effective Suite in E (Op. 11), and Dvorák's Slavonic Dances (Op. 72) could not be imagined. On this occasion the Spanish violinist was in his very best form, and fully justified the number of recalls and the encores demanded of him. Madame Berthe Marx played with exquisite delicacy of touch Chopin's Impromptu in F sharp and other solos.

The Concert of the 6th ult. was again orchestral, the principal solo being Beethoven's Concerto. It would be idle to quarrel with Mr. Sarasate's performance of this master-work because it differs, say, from that of Mr. Joachim. What it lacks, perhaps, in breadth and fullness of tone is made up by the extreme delicacy and perfect purity of style which characterise the interpretation. We fancy the performance on this occasion was superior to that of any previous year, and the only fault we have to find is with the Cadenza which was introduced in the first movement, too little use being made of Beethoven's thematic material. Two works by Saint-Saëns followed, the first being the Concertstück (Op. 20), a somewhat dull piece, and the other the very brilliant and effective Introduction and Rondo Capriccioso in A minor, apparently a great favourite with the Spanish violinist. His own Fantasia on "Carmen," an astonishing piece, in the difficulties of which he seemed absolutely to revel, brought the list of solos to an end. The orchestral pieces were one of Svendsen's Norwegian Rhapsodies and Mendelssohn's Overture to "Athaliae."

On the following Saturday the solos were likewise works which Mr. Sarasate has made familiar. The first was Lalo's so-called "Spanish Symphony," an effective and characteristic composition, in which he is heard to the utmost advantage, and the next was Dr. Mackenzie's very clever and original "Pibroch," first performed by him at the Leeds Festival in 1889. The artist's own Fantasia on themes from "Faust" completed the list, and the usual recalls and encores may be taken for granted. On this occasion the orchestra was in better form, and a fairly good performance was given of Beethoven's Symphony in B flat, No. 4. Berlioz's March from "Faust" concluded the Concert.

The programme of the fifth Concert, on the evening of the 17th ult., was exceedingly attractive. Perhaps of all



the works included in Mr. Sarasate's repertory Mendelssohn's Concerto is the most popular, and it is no exaggeration to say that his interpretation of the middle movement is absolutely unsurpassable. The *Finale* he took, as usual, at an almost impossible pace, but this did not prevent him from maintaining his customary accuracy of intonation. His next solo was Raff's Suite in G (Op. 189), concluding with the fiery "Moto perpetuo," which he executed with marvellous brilliancy. His own "Muineira," or "Thème Montagnard varié," is a very clever piece, but we doubt whether anybody else could play it according to the composer's intentions. The Concert opened with Schubert's "Unfinished" Symphony in B minor, of which a generally excellent performance was given, and closed with Beethoven's Overture to "Egmont."

The final performance, on the afternoon of the 20th ult., consisted of violin and pianoforte music. As usual Madame Berthe Marx was to have been the pianist, but she was unfortunately indisposed, and her place was kindly taken by Mr. Schönberger. The Sonatas in which the two artists were associated were Raff's rather long and not very interesting work in E minor (Op. 73) and Beethoven's perennial "Kreutzer." The latter received a brilliant interpretation, though perhaps somewhat lacking in breadth of style. Schubert's Rondo Brillant in B minor (Op. 70) was included in the programme, and Mr. Sarasate's solos were confined to two little pieces by Wieniawski and Bazzini. Amateurs wish to learn that he will again visit London in the autumn for a series of Orchestral and Chamber Concerts.

#### DR. DVORÁK AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

SINCE the bestowal of a similar honour on Dr. Joachim, there have not been such red letter days in the annals of musical Cambridge—rich as those annals are in interesting entries—as the 15th and 16th ult., when the University set its official seal on the merit of the great Bohemian composer by enrolling him in the list of her honorary *alumni*. This ceremony was very appropriately preceded by a gala performance in the Town Hall of two representative compositions of Dr. Dvorák—his "Stabat Mater" and his Symphony in G. The Concert was fixed for 2.30 on the Monday, and by the time for the commencement of the programme the Hall was crowded in every part by a brilliant audience, including the Vice-Chancellor and many other Academic dignitaries, and—in spite of the attractions of the College races—a goodly number of undergraduates. With a generosity which cannot be too highly commended, four eminent singers, Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel had gratuitously given their services for the occasion, thus placing the success of the solo numbers beyond a doubt, while the executive *personnel* was completed by the admirable choir of the Cambridge University Musical Society and a first-rate orchestra selected from the best Metropolitan players, and led by Mr. Richard Gompertz. With such materials success was a foregone conclusion, and any nervousness that Dr. Dvorák may have experienced on assuming the *bâton* on so momentous an occasion must have been speedily dispelled by the steadiness and vigour of attack with which the performers addressed themselves to their work. The choir is not a very large one, but in volume of sound emitted they were quite powerful enough for the hall, while in accuracy of intonation—a quality severely tested in the "Stabat Mater"—their performance was consistently admirable. Madame Albani sang with the utmost spirit and fervour throughout, and the duet "Fac ut portem," in which she was joined by Mr. Lloyd, provoked the heartiest of the many demonstrations which were called forth during the afternoon. Miss Hilda Wilson, though her middle notes were veiled by a bad cold, showed rare refinement of style in her rendering of "Inflammatus et accensus," while Mr. Lloyd gave unalloyed pleasure by his finished singing of the air "Fac me vere," the vocal accompaniment to which was given with great delicacy by the choir. Mr. Henschel's sound musicianship and intelligent declamation stood him in excellent stead in the bass music. The playing of the band, except for a couple of slips in the wind, was thoroughly satisfactory, and Dr. Dvorák, who certainly had every

reason to be pleased with the performance, was cheered very heartily at the end of the noble concluding chorus. Between the "Stabat Mater" and the Symphony, Madame Albani sang the principal soprano aria from "The Spectre's Bride" with great success. It is not necessary to say anything as to the merits of the Symphony in G. The work has already commended itself to Metropolitan *cognoscenti* as a masterly union of constructive skill with great melodic freshness and picturesqueness of orchestration. The performance was worthy of the work and of the occasion, and at its close fresh outbursts of applause testified to the appreciation of the audience.

Dr. Dvorák, who during his stay in Cambridge was the guest of Dr. and Mrs. Stanford, was presented on the following day with the Honorary Degree of Doctor of Music, and met with the most enthusiastic welcome of all the honorary Doctors. It is perhaps worthy of mention that the Doctor's robes worn by Dr. Dvorák on the occasion were presented to him by the ladies of the Cambridge University Musical Society. We append the full Latin text to the speech in which Dr. Sandys, the public orator, introduced Dr. Antonin Dvorák to the Vice-Chancellor:—

"Oratoribus antiquis in peroratione præsertim animi motus varios aut excitare aut sedare licebat: artis musicæ magister idem facere videtur licet. Ergo nos quoque, statim peroraturi, virum libenter laudamus in animi affectibus inter sese diversissimis arte musicæ exprimendis solertissimum. Olim Bohemie in rure remoto in lucem editus et per ardua, per adversa, in altiora evectus, patrie famam suo illustravit ingenio, patriæ in arte musicæ quicquid proprium esset fideliter interpretatus. Testantur cantus eius vocibus duabus accommodati, Moraviæ Musas ipsas spirare visi; testantur choreæ Slavonicæ, quæ fautoris et adiutoris eius magni choreas Hungaricas amulantur; testantur symphonice, partim elegorum modis flebilibus contristatæ, partim fidium furore tremendo agitatæ; testatur denique, velut Lemurum e regno egressa, formidulosa sponsa per tenebras abrepta fabula. Idem arti qualiter etiam alienigenarum musicam aut aliquatenus imitando aut in melius commutando expressit, sive tribuum errantium cantus tristes effugit, sive Italorum carmina sacra misericordiam moventia operis magni argumentum sibi sumit. Qua de re non aliorum egetis testimonio: vos de *Matre dolorosa, juxta crucem lacrimosa*, carmen hesterno die egregie recitatum audivistis."

The foregoing may be roughly Englished as follows:—

"In old times it was the especial privilege of orators to stir or calm the emotions of their hearers in their perorations: a privilege which great musicians enjoy in all places. We, therefore, who are now about to bring our speech-making to a close, gladly bestow our praises on a man who has shown such surpassing skill in giving musical expression to the most widely different emotions. Born in a remote rural district in Bohemia, and having won his way to eminence through difficulties and adversity, he has conferred a fresh lustre on his country's fame by his genius, so faithfully has he portrayed all the phases of patriotic sentiment. Witness his songs for two voices, which seem to breathe the very spirit of the Moravian muses; witness his Slavonic dances, rivalling the Hungarian dances of his famous patron and helper; witness his symphonies, now saddened with plaintive elegiac measures, anon all aglow with the tremulous rapture of the strings; witness, last of all, his weird legend, sprung, as it were, from the realm of ghosts, of the bride carried off by night. With what art, again, has he moulded to his purpose the musical characteristics of races other than his own, either by the means of imitation or by transmuting and glorifying them, whether his theme be the mournful songs of the gypsies or, as in his masterpiece, the sacred and pathetic hymns of the Italians. On this point you are not in need of the testimony of others. You yourselves have heard only yesterday a masterly rendering of the story of the *Mater dolorosa, juxta crucem lacrimosa*."

#### THE ETON COMMEMORATION.

THE Celebration of the 450th Anniversary of the Foundation was celebrated at Eton College on the 23rd ult., by a Concert in the Hall and a special Thanksgiving Service on the following day. Music formed an important part in each

portion of the Celebration, thus showing that one of the most ancient and important of our educational institutions was in full sympathy with the universal movement in favour of music. The Concert in the Hall opened with a spirited performance of the "Ruy Blas" Overture, by Mendelssohn, and then followed a Cantata by Mr. A. M. Goodhart, one of the masters, bearing the title "Arethusa," the words being by Shelley, who was once an Eton boy. The ballet music to "Rosamunde" preceded another new Cantata, written by request, by two old boys, who have since become famous in their respective walks of life—the one as a musician, the other as a poet. The Cantata, the joint work of Algernon Charles Swinburne and Charles Hubert Hastings Parry, opens with a brief instrumental introduction, followed by a broad and effective four-part Chorus, "Four hundred summers and fifty," a second chorus, "Storm and cloud in the skies," with a corresponding change in the treatment. The references to the distinguished persons who received their education at the College necessarily limits the production to the time and place for which it was undertaken, but no feeling seems to have moved the minds of either the poet or the musician to do other work than that which is of the character designed for permanence. The music is especially well written, and may be counted among the composer's most artistic and successful efforts.

Barnett's "Ancient Mariner," prepared for the Easter Concert, formed the whole of the second part. The choir was formed of members of the College, and the band comprised many of the most skilful among London players. The success of the Concert was greatly helped by the masterly conducting of Mr. J. Barnby.

One of the most interesting features of the Celebration was the Thanksgiving Service, which took place in the school yard on the 24th ult. Brief as this ceremony was, it could not fail to make a deep impression upon all who were privileged to assist at it, the scene being one which lent itself so well to the short and striking service. The choir, robed in surplices, took up their places on the steps of the grand old chapel, the College Volunteers' band, stationed in the old Fives Court, accompanied them, while in the area of the yard were the whole school in front, and the few privileged spectators, including Lord Cottesloe, Bishop Hobhouse, and the Hon. William Carlington, all old Etonians, grouped around the statue of Henry VI.

The effect of the music of the Service, and especially of Mr. Barnby's *Te Deum* in B flat, sung in unison by all the boys of the School and accompanied by the brass band, under the composer's direction, was very thrilling and impressive. Tallis's Responses were used, and the Service ended with a Special Hymn, written by the Rev. A. C. Ainger, and set to a ringing, cheerful melody of a peculiarly English character by Mr. Barnby. The Service will not be readily forgotten, either by those who heard or those who took part in it.

#### PETERBOROUGH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE Peterborough and Lincoln Triennial Festival is now entering upon the second decade of its existence, and no better proof of its vigour could well be afforded than the very successful meeting which took place on the 10th ult. in the noble nave of the newly—and here let us add most judiciously—restored Cathedral of the former city. The programme of the two services of which the Festival consisted was a highly interesting one, none the less so, perhaps, by reason of the extraordinary, and, in an English Festival, well-nigh incomprehensible absence therefrom of the names of Handel and Mendelssohn—names the greatness of which, especially in compositions of Festival calibre and character, has been too apt to overshadow those of other composers, who only require a hearing to obtain a place in the affections of English people, whose inherent conservatism in matters musical often leads them to fight shy of what is new to them, simply on account of its novelty, and therefore to unwittingly hinder the advance of the art.

The chorus on the present occasion numbered nearly 350 voices, the nucleus being, of course, the two Cathedral

choirs, reinforced by contingents from the Choral Societies of Peterborough, Lincoln, Northampton, Leicester, Market Harborough, and other towns in the district. For them, and for an efficient orchestra of nearly seventy performers—chiefly from London and Birmingham—a temporary platform had been erected under the west window, a position which proved acoustically almost perfect, the effect from near the choir being in every respect admirable. An organ, specially built for the Festival by Mr. Binns, of Bramley, and used with judicious reticence, added greatly to the effect of the choruses in which it was employed.

The afternoon Service consisted of three works—Beethoven's "Mount of Olives," Schubert's "Unfinished" Symphony in B minor, and Bennett's "Woman of Samaria," of all of which an adequate, and in some cases more than adequate, interpretation was given. The more one reverences the name of Beethoven, the less is one inclined to regard the "Mount of Olives" (which, by the way, we were glad to find given in its original form, as revived at Leeds in 1877) as a work altogether worthy of his fame; yet the failure of a Beethoven is equivalent to the triumph of almost any other composer, and his only Oratorio can never sink into oblivion, not merely because it is his work, but because of the many beauties it does undoubtedly contain. The soprano solos were to have been entrusted to Miss Anna Williams, but that lady's regrettable illness rendered it necessary to seek for a substitute, and an efficient one was found in Miss Annie Marriott, who passed through her trying ordeal with a considerable degree of success; the less showy, but artistically more important tenor part was sung with great refinement by Mr. Iver McKay; and Mr. Brereton gave a good account of the small portion falling to the bass soloist. In addition to these artists, Miss Marian McKenzie and Mr. Watkin Mills appeared in "The Woman of Samaria," of which, in spite of an unfortunate slip at the opening of one of the choruses, an excellent performance was given, the singing of the chorus, especially in the melodious "Blessed be the Lord God of Israel," being deserving of hearty praise for its intelligence, precision, and refinement. Schubert's Symphony proved, however, the greatest—because the least expected—success of the occasion; for not only did the work itself seem in perfect harmony with the magnificent church in which it was heard, but the effect of the band was admirable, every detail of the orchestration being distinguishable, whilst there was sufficient resonance in the building to impart that inexpressible beauty and mysteriousness which so greatly enhance the effect of music of the better sort. The rendering, too, was one which reflected considerable credit on both the Conductor, Dr. Keeton, and his forces.

Gounod's "Redemption" was the work given at the evening Service, the performance being distinctly the best of the day, and the conditions proving highly favourable to the French composer's music, which is certainly heard to the greatest advantage in a Cathedral, where not only the associations are in accord with the subject of the work—but the triforium is the very place for disposing of the celestial choir which forms so prominent a feature in the score. Whether it was that the music was particularly relished by the chorus, or that they had gained confidence by their morning's experience, they certainly sang the choruses of "The Redemption" with greater power than they had before shown. The "March to Calvary," which so vividly pictures the "brutality of the Pagan forces," was given with remarkable vigour, and the grandiose "Unfold, ye portals everlasting," was highly effective, the trumpets in the triforium ringing through the building with splendid brilliance. The "Reproaches" suffered, as this section of the work not infrequently does, from doubtful intonation; but, on the whole, the performance was one reflecting much credit upon Dr. Keeton, who was most successful in keeping his forces in hand. The soloists were Miss Marriott, with Mrs. John Stott as second soprano; Miss Marian McKenzie, Messrs. McKay and Brereton, who were excellent *Narrators*, and Mr. Watkin Mills, who sang the music allotted to the *Saviour* with all his usual power, and with more than his usual refinement, the absence of exaggeration or affectation making his performance highly acceptable. The orchestra acquitted themselves with credit of a task which obviously engaged their sympathies, and thus the perform-

ance was in every respect a highly satisfactory one, and indeed among the best in our recollection. To emphasise the difference between a Festival of this description and an ordinary secular Concert, the performances were preceded by appropriate collects, and at the beginning and conclusion of the Festival, hymns, cleverly arranged by Dr. Keeton for chorus and orchestra, were sung by the choir and congregation.

#### ROYAL COLLEGE OF MUSIC.

THE Royal College of Music gives most of its Students' Concerts in its own building at Kensington Gore, but on Wednesday afternoon, the 10th ult., a performance took place in St. James's Hall, under the direction of Mr. Henry Holmes. The playing of the College orchestra has frequently elicited great praise, and in saying that the performance of Brahms's Symphony in E minor (No. 4) was quite up to the average we are bestowing unqualified commendation. The performance of Beethoven's Violin Concerto by Mr. Jasper Sutcliffe (A.R.C.M. and ex-Wilson scholar) proved that the young executant is making satisfactory progress. His playing rather lacked brilliancy, but it was perfectly neat, refined, and artistic. Similar remarks will apply to Mr. Landon Ronald for his interpretation of Schumann's Concert Allegro, for pianoforte and orchestra (Op. 134). Of the vocalists the most praiseworthy was Miss Charlotte Russell, who was heard to considerable advantage in Berlioz's song "Absence."

The two Concerts of Chamber Music, given on the 4th and 18th ult., were somewhat below the standard to which we have become accustomed at the College. This was no doubt due to the fact that some of the pupils who took part in them were very young, while others were too nervous to do justice to themselves or to the works which they were asked to interpret. Of the more satisfactory performances we can only mention those of Beethoven's Trio in D (Op. 70), by William G. Spencer, Alfred Wall, and Paul Ludwig; Scharwenka's Theme with variations for the pianoforte (Op. 48), by Frank Böhr; Mendelssohn's Quintet in B flat (Op. 87), by Alfred Wall, Maud Aldis, Leonard Fowles, Percy Kearne, and Paul Ludwig; and Beethoven's Violin and Pianoforte Sonata in F (Op. 24). The last-named work was capitally played by Gwendoline Toms and Francis O. Chew, two exceptionally clever children who interpreted their Beethoven as if they thoroughly appreciated him. The Choral Class, under Professor Farratt, contributed some charming part-songs by Brahms ("Ave Maria" and "The Nun"), Bargiel, Garrett, and Mendelssohn, and their singing was, as usual, most enjoyable.

#### ROYAL ACADEMY OF MUSIC.

On the afternoon of the 15th ult. the pupils of the Royal Academy of Music gave a Concert in St. James's Hall, consisting of chamber music. Messrs. W. G. Kipps, Philip Cathie, and Herbert Walenn gave a highly commendable reading of Mendelssohn's Trio in C minor (Op. 66), the *ensemble* being very satisfactory. To continue with the instrumental works it may be said that Miss Dorothy Walenn, an extremely young violinist, showed great promise in Porpora's Sonata in G, and another very youthful pupil, Master Stanislaus Szczepanowski, exhibited considerable dawning ability in a portion of Schumann's Fantasia in C (Op. 17). Nothing but praise can be given to Mr. Stanley Hawley and Miss Dora Matthay for their playing of Grieg's Romance and Variations in F (Op. 51), for two pianofortes. The vocal pupils showed equally satisfactory results. Mr. Gordon Fletcher (Maas prize-holder) displayed a beautiful voice and good technique in Gounod's "Salve dimora," and another promising tenor, Mr. Emyln Jones, was heard in the Slumber Song from "Ivanhoe." Among the female vocalists the most promising were Miss Kate Cove and Miss Florence Armriding. On the whole, the Concert was one of the most successful ever given by the Academy, and Dr. Mackenzie may be congratulated on the high state of efficiency of the Institution.

The competition for the Silvani and Smith Prize took place on the 20th ult. The Examiners were Messrs. F. Griffiths, S. C. Griffiths (in the chair), and G. Clinton.

There were five candidates, and the prize was awarded to Aldebert Allen.

The competition for the Parepa Rosa Gold Medal took place on the 22nd ult. The examiners were Messrs. W. H. Brereton, Michael Maybrick, and Lewis Thomas, sen. (in the chair). There were six competitors, and the medal was awarded to John Walters; the examiners highly commended Samuel Heath.

The competition for the Leslie Crotty Prize took place on the 23rd ult. The examiners were Messrs. Norman Salmond, Ben Davies, and Barton McGuckin (in the chair). The prize was awarded to John Walters.

#### MR. SGAMBATTI'S CONCERT.

A LARGE and friendly audience assembled in the Princes' Hall on the afternoon of the 18th ult., when a performance took place consisting almost wholly of vocal and instrumental music by the Italian composer, Mr. Sgambati. It commenced with his second Pianoforte Quintet in B flat, which was heard at the Popular Concerts a little more than a year ago. As was stated at the time, the music is German rather than Italian in character, although it was written before Mr. Sgambati's tour in the Fatherland with Liszt, which exercised so large an influence on his subsequent efforts. The chief defect in the Quintet is a lack of spontaneity, which makes it appear somewhat laboured; but in this respect the second and third movements, especially the former, a Barcarolle, are certainly superior to the first and last. At this performance the Concert-giver was assisted by Messrs. Saurat, Ragghianti, Van Waefelghem, and Piatti. German influence was again strongly apparent in a Prelude and Fugue in E flat minor for pianoforte solo, and, on the whole, we prefer the group of minor pieces which were played later in the programme. Some of the Italian songs contributed by Mrs. Henschel and Signor Franceschetti are extremely expressive, and, on the whole, more agreeable than the instrumental music. Two movements from a stringed quartet in G sharp minor brought the Concert to a close.

#### MR. YSAË'S VIOLIN RECITALS.

THE last of these performances took place in St. James's Hall on Thursday, May 28, when the Belgian violinist was assisted by Herr Schönberger. The works in which the two artists combined were Mozart's Sonata in E minor, and a Sonata in A major, by Gabriel Fauré. The last-named work is in four movements, of which the first and last are superior to the second and third. M. Fauré's themes are generally expressive, not to say original, but he does not always handle them well, the treatment in the slow movement especially being vague and unsatisfactory. Mr. YsaË's principal solo was Bach's Chaconne, of which he gave a remarkably powerful interpretation, mastering the most arduous passages with consummate ease, and producing a remarkably round, full tone. He will be heard again with pleasure in the old master's works when he appears next season at the Popular Concerts.

#### PIANOFORTE RECITALS.

THE first pianist to claim attention in this month's issue is Mr. Frank Howgrave, a young English artist, who gave a Recital at Princes' Hall on May 29. He has, we believe, studied at the Raff Conservatorium at Frankfurt, and is a capable executant, though his style lacks individuality. He was heard at his best in Mendelssohn's Capriccio in F sharp minor (Op. 5), displaying much agility in the florid passages in which the piece abounds. Other works which, on the whole, he performed fairly well were Bach's Dramatic Fantasia and Fugue, Beethoven's Variations and Fugue in E flat, and the same composer's Sonata in A (Op. 101). We understand that Mr. Howgrave has defective sight, which accounts for the false notes occasionally heard.

Audiences in St. James's Hall during the past month have not been, as a rule, very large, but the room was well filled on the afternoon of the 2nd ult., when the favourite

Polish pianist, Mr. Paderewski, gave an orchestral performance. Probably on no previous occasion, at any rate in London, has a pianist essayed Beethoven's Concerto in E flat and Schumann's in the same programme, and as these works differ widely in calibre it was scarcely probable that even so gifted a performer as Mr. Paderewski would prove equally satisfactory in both. His reading of Beethoven's masterpiece was singularly quiet, indeed, in places almost feminine in style, but it was full of intelligence, and therefore extremely interesting. He played Schumann's Concerto some time ago at the Crystal Palace, but he seemed far more at home in the work on the present occasion, and the wonderfully effective *Finale* has seldom been rendered with greater brilliancy. Side by side with these master-works were some of Chopin's smaller pieces, which were exquisitely interpreted. Though conducted by Mr. Henschel it cannot be said that the orchestra fulfilled its share of the work in a manner above criticism, the tone being exceedingly rough and unsatisfactory.

At his next performance, which was a Recital pure and simple, on the 16th ult., Mr. Paderewski was again well patronised, and the audience was as indiscriminating as it was large. For example, the programme commenced with a distortion of Bach's famous Organ Fantasia and Fugue in G minor, the execution of which was so extravagant that the music sounded strange even to those most familiar with it in its proper form. But this piece of musical gymnastics obtained almost as much applause as the intelligent reading of Beethoven's Sonata in E (Op. 109) or the remarkably vigorous and brilliant performance of Schumann's Etudes Symphoniques. His conception of the latter work did not much resemble that of Madame Schumann, who must be expected to possess the most correct traditions of the work, but it was nevertheless full of interest and perfectly free from the exaggeration in which the Polish pianist sometimes indulges. How he played a group of Chopin's minor pieces need surely not be said. Seldom has the music of his fellow-countryman received fuller justice.

At his next Recital, on the 23rd ult., Mr. Paderewski gave a singularly delicate and even dreamy rendering of Beethoven's Sonata in A flat (Op. 110), and was irreproachable in four of Mendelssohn's "Lieder ohne Worte," Schumann's Papillons, and five pieces by Chopin. This was, on the whole, the most thoroughly artistic performance he has yet given us.

It cannot be said that the new Spanish pianist, Mr. Leo de Silka, made a very favourable impression at his first Recital, which took place at St. James's Hall on Thursday, the 4th ult. He commenced with Schumann's Etudes Symphoniques, one of the greatest works ever written for the instrument, but one with which it would seem he was in little sympathy, as his playing was singularly cold and mechanical. Similar remarks may apply to his interpretation of a selection of Chopin's pieces, including the Polonaise in C sharp minor—not D minor, as printed in the programme—and the Ballade in A flat. Two trifles by Scarlatti were better played, but the Recital as a whole cannot be termed a success. Another Recital, announced for the 18th ult., was not given, Mr. de Silka having sustained an accident to his left arm.

That sound and intelligent executant, Miss Emma Barnett, gave a Recital in one of the small rooms in St. James's Hall on the 5th ult. The principal piece in her programme was Schumann's Sonata in G minor (Op. 22), of which she gave a vigorous and effective performance. She also played trifles by Mendelssohn, Moszkowski, and Chopin, but she was most successful in five of Mr. J. F. Barnett's pretty little pieces, including "The spinning wheel," "The flowing tide," and "Fairland." Madame de Fonblanque sang songs by Maude White, Gounod, and Sullivan.

Madame Olga Vulliet, who gave a Recital at the Princes' Hall on the 12th ult., appears to be an executant of but moderate calibre, though she is said to enjoy a considerable reputation on the Continent. She has a pleasant, sympathetic touch in *piano* passages, but her playing otherwise was hard and somewhat spasmodic. Her programme contained four pieces by Brahms, three by Liszt, and four of Chopin's Mazurkas, but no important works by any of the great masters.

Mr. Frederick Dawson, who gave the first of three

Recitals at the Steinway Hall, on the 19th ult., is a young English pianist of far more than average ability. His programme was concise, but certainly not wanting in ambition. It included two Sonatas of Beethoven—namely, the one in F minor, generally known as the "Appassionata," and the Op. 101, in A. Both of these were well played, especially the first-named, the style being full of intelligence and breadth, and the execution commendably free from slips. Equal praise is due for his performance of Bach's Chromatic Fantasia and Fugue. His playing of some pieces by Chopin was not so distinctive, but, on the whole, was commendable. The audience was small, but as no one left until the end of the Recital, it was obvious that Mr. Dawson had interested his hearers.

#### WESTMINSTER ORCHESTRAL SOCIETY.

THIS enterprising Association concluded its labours for the sixth season on May 27, with an extremely interesting programme. It contained two works specially composed for the Society, the first of these being an Overture entitled "Festal," by the Conductor, Mr. C. Stewart Macpherson. The title of the work scarcely suggests the character of the music, which is cheerful certainly, but not so jubilant as might be expected. In general character it somewhat resembles the style of Spohr—that is to say, much use is made of chromatic progressions; but the themes themselves are perfectly clear and straightforward. Unfortunately, Mr. Macpherson was seriously unwell, and it was to this cause no doubt that the performance left much to be desired. The next important work, Beethoven's Pianoforte Concerto in C minor, was kindly conducted by Mr. E. Prout, Mr. Macpherson being too ill to continue his duties. The executant was the blind pianist, Mr. Alfred Hollins, who gave what may fairly be described as a surprisingly accurate performance. The other novelty was a Suite de Ballet in E, by Mr. Prout. It is in three unpretentious movements, the best of which is certainly the *Allegro moderato* in A minor and major, written in a somewhat quaint and old English style. The final "Tempo di Valse" is trivial, and suggestive of the Bellini-Donizetti style of Italian opera. The vocalists were Mr. John Gritton, in the place of Mr. David Hughes, who was unable to appear through illness, and Miss Alice Gomez, the latter winning much applause by her very artistic singing of the aria "Vieni, che poi sereno," from Gluck's "Semiramis."

#### ROYAL INSTITUTION.

DR. A. C. MACKENZIE commenced his second Lecture on the "Orchestra, and the Development of the Overture," at the above Institution, on May 28, by an interesting description of the instruments used in Peri's "Eurydice," the first Italian Opera, brought out in 1600. These, the lecturer said, consisted of a harpsichord, chitarone, a grand lyre, and grand lute. The only wind instrument mentioned was a "tri flauti," supposed to be played by a shepherd on the stage; but from the remarkable character of the music assigned to it, the actual sounds were probably supplied by three flutes behind the scenes. The greater portion of the music was for voices, to which was written a figured bass, an invention of Peri's. Monteverde's "Orfeo," composed in 1608, showed a great advance, and the score supplied much valuable information. Certain instruments were set apart to accompany particular characters; the music in one place was given entirely to the brass, and it was manifest that the various instruments were used with regard to dramatic effect. The earliest signs of the "string quartet," which ultimately formed the basis of our modern orchestra, could also be distinguished in the list of instruments specified, which employed thirty-nine performers. The opening prelude (the first example of the overture), called a "Toccata," was directed "To be played three times before the curtain is raised, by all the instruments. If the muted trumpets are used it must be transposed a tone higher." One of the first marks of expression was also met with in this score, concerning a "Sinfonia," written for brass and regals, which occurred between the second and third Acts, and which was "to be played *piano, piano*." The principal element in these early operas was recitative,



and Cavalli, in 1649, was the first who provided "something resembling an air," which he accompanied by two violins and a bass. Stradella, about twenty-five years later, added to these a tenor and violoncello; the harpsichord was thus no longer a necessity, and the art of instrumentation might be said to have fairly begun. Melody, however, had still to fight for its existence; the Purists would have none of it, but as the *libretti* of opera ceased to deal entirely with the fabulous, the Aria became of greater importance and, ultimately, under Alessandro Scarlatti, a chief feature. This composer added a double-bass part to the string quartet, and instituted the practice of giving to this quintet the fundamental harmony, leaving the wind instruments to either strengthen the harmonies or add embellishments. It was difficult to find the origin of the French form of Overture adapted by Lulli from Cambert, but it was remarkable that the form of these early instrumental pieces was precisely similar to that of the English "Cushion Dance," so popular in the days of Elizabeth. Purcell's orchestration was greatly in advance of any of his contemporaries; Bach's was less brilliant than Handel's, although that of the latter greatly varied according to the means at his command. Instrumental music entered on a new era with Gluck's "Alceste." This composer was the first to fully appreciate the capability of instruments to represent dramatic characters, and he laid down principles which had ever since been observed. The clarinet made an unobtrusive appearance, the harpsichord was placed on the retired list, and Gluck was really the first master of instrumentation. The Overture to "Iphigenia in Aulis" was the first known application of the Sonata form (so far as it had then been developed), and was remarkable for its successful endeavour to foreshadow the events of the drama.

The illustrations to this Lecture included the Toccata to Monteverde's "Orfeo," and the Overture to Gluck's "Iphigenia in Aulis," admirably played by students of the Royal Academy of Music.

At the third Lecture, delivered on the 4th ult., Dr. Mackenzie traced the progress made in instrumental music during the development of the opera, and the improvements effected by Tartini, Porpora, and P. E. Bach in chamber music. These and other like earnest musicians greatly helped forward the gradual evolution of the Sonata form, which exercised so important an influence upon all schools of composition. The frequently uttered statement that every new departure in French music was originated by foreigners was not strictly true. Gossec wrote symphonies five years before Haydn produced his first, Lulli's overtures were built on precisely the same model as those of his predecessor Cambert, and Gluck and Cherubini exercised less influence in France than elsewhere. We owed, however, to Haydn, above all others, the rapid spread of the interest taken in instrumental music. Having for many years, while at Esterházy, an orchestra at his command, he was able to try various experiments, and the performers being picked players induced him to adopt a style of instrumentation which displayed the individual capabilities of the executants and their instruments, and greatly advanced the art. Mozart's series of overtures marked a new era in this form of composition, and the advance made in sonority and richness of orchestration in the Overture to "Idomeneo," produced only eleven years after Gluck's "Iphigenia," was remarkable. We were greatly indebted to his later overtures, in which increasing attention was given to form and dramatic appropriateness. Instrumental music in Italy at this period would appear to have made little or no progress, and there was as great a difference between the overtures of Cimarosa or Jomelli and Mozart, as between those of Mozart and Wagner. Rossini's overtures were the direct descendants of Cimarosa's, with the exception of that to "William Tell," which was an early specimen of the prelude. The search for that highly spiced orchestration, which became a marked feature in French music, began about 1770, eleven years before the production of "Idomeneo," with Grétry; and, a little later, this composer's "Richard Cœur de Lion," poor though the scoring was, presented certain features indicative of the dawn of the romantic school. Méhul's attempts to vary the scoring in each of his operas, and obtain appropriate tonal colour, was very remarkable, and in his Overture to "La chasse" he proved himself to be the first of that

brilliant succession of Frenchmen who directed the operatic overture into a new and more popular channel. The orchestral student could scarcely employ his time more profitably than by studying the scores of Auber, whose knowledge of delicate orchestral effects we seemed to-day to be losing in the prevailing craze for massing instruments in family groups. The Overtures to "Anacreon" and "Le Deux Journées," by Cherubini, came, in development, between those of Mozart and Beethoven. Those of the latter, however, marked a new era, particularly for the wind instruments. Beethoven demanded of orchestral players an expressive execution of their parts before undreamed of, but to which we owed the highly finished performances of to-day. He also greatly expanded the form of the overture, and in the "Leonora, No. 3," left us the most magnificent example of this form of composition ever produced. The great wave of patriotism which passed over Germany between 1806 and 1814 was productive of the most prolific period of German music, and the strongest expression of this national tendency was found in Weber's operas, and especially in that of "Der Freischütz," the Overture to which was one of the most graphic of the romantic school whose origin was traceable in the orchestral efforts of Méhul.

The illustrations on this occasion included the Overtures to "Idomeneo" and "Egmont."

The fourth and last Lecture, delivered on the 11th ult., was chiefly devoted to the rise of the "grandiose school," originated by Spontini, who, the lecturer said, was the "first of the great experimentalists," and whose scores contained most of the orchestral tricks and devices now familiar to us. The fame of this master had been dimmed by his successors, Meyerbeer, Berlioz, and Wagner, all of whom, however, were largely indebted to him. Meyerbeer attached great importance to new orchestral combinations, and was the first to avail himself of the improvements in brass instruments which took place at this period through the inventions of the Belgian, Sax. The result of the multiplication of instruments was to completely revolutionise the old methods of scoring, in which nearly the whole responsibility was placed on the string quintet, and in a comparatively short time instrumental scores assumed the character of a republic, in which the part of each was of equal importance. The most extraordinary score ever penned was the continuation of Berlioz's "Symphonie Fantastique," called "Lelio; or, the Return to Life." In the fifth number of this work all the strings were muted, with the exception of the sub-divided double-basses, which played complete chords in the lowest depths *pizzicato*, and the horns and clarinets were muffled in a leather bag. In the "Requiem" Berlioz demanded the largest orchestra ever asked for by a composer. Berlioz, like Meyerbeer, was, however, eminently practical and considerate in the individual treatment of the instruments; the passages assigned them were never unsuited to their character or unplayable, but his somewhat excessive demands on the numerical strength of his forces prevented frequent performances of his works. The names of Berlioz and Wagner were generally coupled together, but there was little similarity in their methods. Wagner's style of instrumentation was greatly influenced by his subject, and no two of his operas exhibited the same scheme of orchestration. The Overture to "Rienzi" was shaped on the familiar lines of Spontini, and reflected his pure Italian melody as well as his noisy instrumentation, formal construction, and regulation sequence of keys. The immeasurably superior "Flying Dutchman" Overture presented a perfect musical picture of that well known story, and afforded an early indication of Wagner's plan of dividing the orchestra into separate groups.

In the Overture to "Tannhäuser," Wagner would seem to have felt that the overture, as a form, had reached its culminating point, for henceforth he directed his attention to the prelude. That which Beethoven did for the overture, Wagner did for the prelude; it was not his invention, but under his fostering care it acquired a logically developed body, and became worthy of the study of musicians. The first of the great series of Preludes depicted the advent and departure of "Lohengrin" by the simple means of a skilfully worked out *crescendo* and *diminuendo*. In this the first and second violins were not only divided into eight

parts, but an additional solo quartet of violins was made to soar above them by means of harmonics. The Prelude to the "Meistersinger" was one of the finest specimens of massive and lucid modern orchestration, as well as the most shapely of the Preludes. In the "Ring des Nibelungen" Wagner adopted any combination answering his purpose, regardless of all other considerations.

In conclusion, the lecturer said that while the bowed instruments would seem to have attained perfection in form and tone, improvements were constantly being made in the wind family, and one of the latest of these was a clarinet, invented by Mr. Clinton, which, by a simple arrangement, could be played in B flat or A, the many advantages of which would be apparent to all musicians. It had been observed that no branch of musical art had made such advance during the last half century as that of orchestration. Instrumentation was, however, only a means to an end, and the lecturer feared that the phrase, "it sounds well," often meant that clever scoring had stood godfather to poor invention. Prominent composers would confer a benefit on their generation by writing more frequently for small orchestras. It was a common thing to hear a young composer say that he could not write for a small orchestra, which was really a confession of his ear having been spoiled by the intense sonority of modern scoring, and was tantamount to saying that his music required all the aid which modern art could give to make it presentable. While the musical student was quite justified in taking Voltaire's remark, "Let us be of our century," as his *canto fermo*, he would do better still if he adopted as his "counterpoint" the old proverb, "Quod licet Jovis, non licet Bovis."

The interest of this Lecture was greatly increased by the exhibition on the screen of several full-scored pages by the great masters.

#### THE MUSICAL ARTISTS' SOCIETY.

THE above Society gave their fifty-ninth Concert at the Princes' Hall on May 30. Of the new works performed the most important, as well as the most satisfactory, was a well-written and decidedly interesting Violin and Pianoforte Sonata, by Mr. W. H. Hadow. The composer's themes display considerable inventive power, being generally attractive and well contrasted, while their treatment is sufficiently varied and ingenious to rivet the attention of the listener. Of the three movements, the opening *Allegro moderato* is the most ambitious and, as regards workmanship, the best; but the genial, spirited, and fanciful final *Allegro molto*, with its clever rhythmical devices, will, perhaps, be considered the most taking. The work was well played by Herr Straus and the composer. A set of clever and effective dances for pianoforte duet, by Mr. Walter Wesché, and some pieces for violoncello, by Mr. Algernon Ashton were the other instrumental novelties. As is always the case with a work from Mr. Ashton's pen, these pieces supply everything that science demands, but they suffer from the want of emotional charm. The Trio in A minor, for pianoforte, violin, and violoncello, by Mr. F. H. Cowen, played by Mr. Buziau, Mr. Albert, and Madame E. Lawrence, is evidently a very early work.

Another Trio, in D minor, by Lady Thompson (Kate Loder), would also seem to be an effort dating from the composer's student days. It is a fluently-written, bright, and graceful work, and was evidently conceived in a happy mood, for there is not a sombre bar in any of its four movements. The remainder of the programme consisted of songs by Messrs. C. Trew, Charles Lawrence, E. H. Thorne, and F. St. John Lacy.

#### THE MUSICAL GUILD.

THE most enjoyable feature of the above Society's third Concert, which was given on the 2nd ult., was Miss Ethel Sharpe's playing of Brahms's two Rhapsodies for pianoforte (Op. 79). The young artist revealed very considerable powers by her interpretation of those gloomy and severe but strikingly original tone-poems, which require not only a faultless technique, but great breadth and boldness of treatment, and a thorough and sympathetic appreciation of

the composer's ideas. Miss Sharpe met these requirements in a very artistic and satisfactory manner. The concerted pieces were Haydn's Quartet in F (No. 14) and Spohr's Nonet, for string and wind instruments (Op. 31). The performance of the Quartet by Messrs. J. Sutcliffe, W. Wallace, A. Hobday, and W. H. Squire was praiseworthy, but a good many more rehearsals would have been required to make it even a moderately good specimen of genuine quartet playing. In this respect the young artists have still a great deal to learn. Mr. Jasper Sutcliffe, who led the above two works, played an expressive Reverie by Mr. Algernon Ashton and Mr. Alfred Holmes's melodious "Grief and Consolation" with good tone and intonation; but his performance of one of Brahms's Hungarian Dances excited wonder as to whether he had ever heard such music played by a Joachim or an Ondricek. Miss Charlotte Russell was very acceptable in Schubert's "Heiss mich nicht reden" and an Irish song by Stanford.

With the welfare of the final Concert of the fifth series of this young and enterprising Association, at the Kensington Town Hall, on Tuesday, the 9th ult., the prevailing epidemic seriously interfered. From this cause the "Liebeslieder" (Op. 52) of Brahms—undoubtedly an attractive element of the programme—could not be performed. The instrumental pieces fared better. Mr. Charles Wood's Quintet in F, for flute, oboe, clarinet, bassoon, and horn, a work that recalls the Wind Instrument Society, for which it was composed, was excellently played by Messrs. Edward Ingham, E. V. Davies, William Hall, Edwin Hall, and Joseph Smith. Each of the four movements elicited marked approval, whilst there could be no question respecting the unanimous satisfaction afforded by the *Andante*. Considering the dearth of productions of its class, in which thought and melodiousness are happily blended, this work should not be allowed to fall into neglect. Mozart's Quartet in B flat, for two violins, viola, and violoncello, was another good performance, and the executants this time were Miss Winifred Holiday, and Messrs. Wallace Sutcliffe, Emil Kreuz, and Arthur Blagrove. Mr. Leonard Borwick, the pianist, so ably interpreted Schumann's "Etudes Symphoniques" that the audience enthusiastically recalled him thrice, whereupon he gave Liszt's Study in D flat. Mr. Sandbrook sang with adequate expression Joachim's "Merlin's song" and Barnby's "Cophetua and the beggar maid."

#### LONDON CHURCH CHOIR ASSOCIATION.

THE London Church Choir Association, consisting of some forty-five of the choirs attached to London and Suburban churches, met at St. Paul's Cathedral on May 28, for the eighteenth annual Festival. There were altogether over nine hundred singers, and the music of the voices was accompanied by the great organ and a quartet of trombones. The difficulties of enabling so large a body to maintain the pitch was to a certain extent obviated, though they were not entirely removed. The procession before the opening of the Service, when the vast body of singers moved from west to east to their places in the choir, occupied nearly twenty minutes; the hymns sung during the time were Mr. Gerard Cobb's setting of "King eternal" and the Rev. J. Baden-Powell's fine melody "Praise to God." The Special Psalms were sung to single chants by Mr. C. Macpherson, and the Service (Magnificat and Nunc dimittis) was to music written especially for the occasion by Mr. King Hall, who had successfully striven to maintain the dignity of the words by corresponding musical expression without overloading the vocal parts with passages that could not be sung by ordinary parish choirs. In this respect the setting should command popularity. Mr. Ebenezer Prout provided the special Anthem for the Festival, a setting of a portion of the 126th Psalm, "When the Lord turned," in which the choral writing is broad and expressive, and a treble solo is introduced with excellent effect. The hymns, "Lord, Thy children guide," and "Father, ever living," by Redhead and Mann, were sung before and after the sermon, which was delivered by the Rev. R. W. Forrest, D.D., who has since been nominated to the Deanery of Worcester.

## Sleep, baby, sleep.

July 1, 1891.

## FOUR-PART SONG

Words by WITHERS (1667).

Composed by ELIZABETH STIRLING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante.*

**SOPRANO.** *p* Sleep, sleep, ba - by, sleep, . . What ails my dear, . . *mf* Sleep, sleep,

**ALTO.** *p* Sleep, sleep, ba - by, sleep, . . What ails my dear, . . *mf* Sleep, sleep,

**TENOR.** *p* Sleep, sleep, ba - by, sleep, . . What ails my dear, . . *mf* Sleep, sleep,

**BASS.** *p* Sleep, sleep, ba - by, sleep, . . What ails my dear, . . *mf* Sleep, sleep,

**PIANO.** *Andante.* *p* *mf*

*p* ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

*p* ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

*p* ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

*p* ba - by, sleep, . . What ails my dear . . What ails my dar - ling thus to cry, Be

*p*

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

*f*

ba - by, sleep, sleep, sleep, Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, Sleep, sleep, ba - by, sleep, . . and no - thing

*pp* *p*

fear, . . Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, . . Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

*mf*



who - so - ev - er thee of-fends By thy pro-TECT - or threatened are, And God and an - gels

who - so - ev - er thee of-fends By thy pro-TECT - or threatened are, And God and an - gels

who - so - ev - er thee of-fends By thy pro-TECT - or threatened are, And God and an - gels

who - so - ev - er thee of-fends By thy pro-TECT - or threatened are, And God and an - gels

*f*

are thy friends, Be still, my dear, Sweet ba - by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba - by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba - by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba - by sleep, sleep, sleep, sleep.

*pp*

# THE CATHEDRAL PRAYER BOOK

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EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.  
(Professor of Music in the University of Oxford)

AND

WILLIAM RUSSELL, M.A., Mus. Bac., OXON.  
(Succentor of St. Paul's Cathedral).

## OPINIONS OF THE PRESS.

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Messrs. Novello, Ewer and Co. have conferred a great boon upon the choirs and congregations of churches in which the services are choral, by publishing "The Cathedral Prayer Book." . . . One book instead of many—that is a good recommendation for the new issue, and we must compliment the editors and publishers on the manner in which they have discharged their task. With regard to the music, the Responses, Litany, and so forth, are given as sung in St. Paul's, and the contents generally in this department have been gathered from authoritative sources, and most carefully edited. The music and letterpress leave nothing to desire, while the get-up of the book is worthy of the Novello Press. We cannot conceive a more efficient aid to the Choral Service of the Church of England.

### THE GUARDIAN.

The first of the two publications now before us is, on the whole, the best attempt which we have yet seen to provide on the lines of "Anglican" music a complete setting to the whole of the Prayer Book. . . . It is practically the use of St. Paul's Cathedral published in a simplified and yet complete form, and edited by the two musicians to whom the high position of the choir of St. Paul's amongst those of other cathedrals is chiefly due. The pointing of the Psalms which has been used is that of the "Cathedral Psalter," a preliminary instalment of the present work which has already appeared. Immediately after the general preface a short explanation of this pointing is given which is a model of clearness, and well worthy of study, not only as an explanation of this particular Psalter, but as a concise and practical exposition of the structure and form of the Anglican chant.

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### SCOTSMAN.

The musical editing is most thoroughly done, and—what is no small matter in a book of this kind—the printing both of words and music is admirably clear and legible. The work will be welcome to choirs and choirmasters throughout the English Church.

### SATURDAY REVIEW.

Clergymen and all the denizens of "quires and places where they sing" ought to be very much obliged to Sir John Stainer and Mr. Russell for bringing out this book. It does for the intoned service what "Hymns Ancient and Modern" has done for the service of song. . . . In the volume before us an attempt is made—and it seems to us very successful attempt—to remedy the state of things thus described in the Preface: "The Music of the Versicles and Responses—Festal as well as Ferial—and a Psalter and Canticles pointed for chanting are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers, involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship." Any clergyman will agree in these expressions of the editors, and will look on the new volume as a boon.

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### IRISH TIMES.

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## THE NONCONFORMIST CHOIR UNION AT THE CRYSTAL PALACE.

THE Nonconformist Choir Union is the most recently formed of the societies that give great Concerts at the Crystal Palace. This Union was founded in 1888 for the development and improvement of music in Nonconformist congregations, to promote the co-operation of choirs, and to hold united Festivals and Concerts. On the 6th ult. a vast choir, composed of several thousands of singers, performed an admirable selection of music at the Crystal Palace, under the *bâton* of Mr. E. Minshall. Choirs came from all parts of the country to take part in the demonstration, places so far distant as Chester, Ruabon, and Oldham contributing their quota. The programme included two of Handel's choruses, "O Father, whose Almighty power," and "But as for his people"; a prize anthem, "Bless the Lord," composed by Kingston; the anthem "O Zion," by Stainer, and some part-songs by Pinsuti, Gaul, and Hatton. Of the performance we are glad to speak in favourable terms. Most of the music went with a swing not always easy to get from so large a choir. Mr. J. R. Griffiths played the organ.

## THE LONDON SUNDAY SCHOOL CHOIR.

THE annual summer Concerts of this vast body were held at the Crystal Palace on the 10th ult. The junior choir of about 4,000 voices sang early in the afternoon, under the conductorship of Mr. J. Rowley, and the senior choir at a later hour, under Mr. Luther Hinton. The programme at the junior Concert was, on the whole, suitable for the occasion, comprising many pieces especially written for children. The constitution of the choir was hardly favourable to four-part music, the trebles so greatly preponderating. It seems a pity that this Association, formed "to promote part-singing among Sunday-school teachers and scholars," cannot, in the junior section, command the well balanced part-singing presented by the Board School children when they appeared at the Crystal Palace last year. Among the pieces most successfully given on this occasion were "The Postman," by C. Kuntze; a song with a whistling refrain by G. Merritt; and an excellent action song, "The Chinaman," by A. L. Cowley. Later in the day the senior choir gave a more ambitious selection, under the experienced guidance of Mr. Luther Hinton. It cannot be said that the performance was equal to that given by this choir at the Royal Albert Hall a few months ago. The music appeared to be too difficult or to have been inadequately rehearsed, and the want of a proper balance of parts, so noticeable in the junior choir, was again forced upon the attention. The programme included "The Lord is my Light," an effective Anthem by E. A. Sydenham; "He watching over Israel," from "Elijah"; the Credo from Haydn's Mass in B flat; one of Mr. Gaul's best part-songs, "The Potter"; and "How excellent," from Handel's "Saul."

## THE TONIC SOL-FA COMPOSITION CLUB.

THE Tonic Sol-fa Composition Club is, so far as we are aware, a perfectly unique institution in this country. It was founded in 1867 and now consists of about thirty musical students, nearly all of whom are amateurs who seek mutual improvement in musical composition by means of periodical meetings at which papers are read and discussed, and by examination and criticism of each other's work.

On Thursday, May 28, the outside public was privileged to judge of the work done by the Club by a Concert given at the City of London College, the programme of which was composed entirely by the members. Judging from the specimens performed on this occasion, it would seem that the Club members chiefly aim to compose music of a simple nature, suitable to church choirs and small choral societies. As there were more than twenty pieces in the programme it is not possible to give an exhaustive criticism. It may suffice to mention that while not a few of the vocal pieces were undoubtedly commonplace, there were others that showed freshness and constructive power, amongst which we may mention a Harvest anthem, by C. Nixon; "The

Bells of Lynn," by W. T. Deane; and songs by W. Goodworth and W. S. Desborough. A glee, by Geo. Merritt, was performed so badly that it was not possible to gauge its worth. Several instrumental pieces varied the programme. A March for pianoforte, by W. S. Desborough, and an Adagio Cantabile and Scherzo, for violin and pianoforte, by W. G. Goodworth, were, perhaps, the most noticeable pieces. The performance was very unequal. It was obvious that many of the pieces suffered greatly from the want of skill or want of rehearsal on the part of the performers. Notwithstanding these drawbacks, the members of the Club may be congratulated on this demonstration of their power to compose pleasing music.

## MENDELSSOHN'S "ELIJAH" AT SALISBURY.

AN exceptionally fine performance of Mendelssohn's "Elijah" was given on the 5th ult., in the Market House, Salisbury, in which four choirs took part—viz., the Test Valley Musical Society, the Avon Vale Musical Society, the Sarum Choral Society, and a large contingent of tenors and basses from the Bristol Festival Choir. The majority of the bowed instruments of the orchestra were played by lady amateurs; the Rev. H. W. Carpenter, Minor Canon, presided at a specially constructed organ. The combined forces numbered about 400. The Rev. E. H. Moberly conducted. Mrs. Hutchinson, Madame Belle Cole, Mr. Henry Piercy, and Mr. Watkin Mills were the principal vocalists. Little need be said of their achievements. They discharged their duties most satisfactorily, the impersonation of the *Prophet* by Mr. Mills being particularly good. Mrs. Aylmer Jones, Miss Beatrice Milford, Mr. E. T. Morgan, and Mr. W. Thomas lent effective aid in the concerted numbers. With few exceptions, all the choruses were admirably given; the voices were full, fresh, and well balanced; the attack and release were generally crisp; the enunciation was clear; the phrasing good; and the contrasts of light and shade were well marked. A little more emphasis on the first note of each bar in the Baal choruses would have been an improvement, but with this exception they were spiritedly and effectively given. Some imperfect intonation and uncertainty were noticeable in "The fire descends," "Yet doth the Lord," and "Woe to him," and points of difficulty in the more impetuous choruses; but nothing could be better than the beauty of the singing of "Blessed are the men," "He watching over Israel," and "He that shall endure." Perhaps the most remarkable feature of the performance was the high degree of perfection of the ladies' playing. The strings were full and rich, the intonation faultless, and the amateurs played with a freedom and precision equal to many professionals. It was a delightful surprise to listen to a performance of such all round excellence, which bespeaks long and well directed training and frequent rehearsals. The Rev. E. H. Moberly conducted with judgment and clearness, and showed that he has a thorough knowledge of Mendelssohn's work. All who took part in the performance are to be congratulated on such exceedingly gratifying results.

## OBITUARY.

MR. RICHARD HOFFMAN ANDREWS, who was one of the oldest musicians and ex-actors in this country, died on the 15th ult., at Longsight, in his eighty-ninth year. His *début* was made in 1808, at the Theatre Royal, Birmingham, in "The Blind Boy"; and in 1809 he played at Liverpool the small part of *Pistol's* boy to the *Henry V.* of John Philip Kemble. In 1812 he, however, quitted the theatre, and was, at the age of nine, apprenticed to Andrew Ward, of Manchester, as a musician. Mr. Andrews was the author of "Music as a Science," "Sacred Music adapted for Public and Private Devotion," "Songs of the Hearth," and a very large collection of glees and songs.

M. IGNAZ LEYBACH, a very prolific composer of light pianoforte pieces for the drawing-room, died at Toulouse, on May 23, at the age of seventy-four. Leybach was born at Gambsheim in Alsace in 1817, and studied under Kalkbrenner and Chopin. In 1844 he gained in competition the post of Organist at the Métropole, Toulouse, and he has since resided there, sending out his compositions to the world

from that city. His most important works were a "Method" for the harmonium, which has been translated into four languages, and a collection of organ pieces.

We regret to announce the death, on May 28, of Mr. FREDERICK BOWEN JEWSON. He was born at Edinburgh on July 26, 1823, and achieved distinction as a pianoforte player when he was only six years of age. He came to London in the year 1834, and entered the Royal Academy of Music, where he succeeded in gaining the King's Scholarship. He eventually became a member, professor, and a director of the Institution. Mr. Jewson enjoyed the intimate acquaintance of all the most distinguished musicians of the day, and was the personal friend of Thalberg, Mendelssohn, Wagner, Chopin, Moscheles, Sir W. Sterndale Bennett, Sir G. A. Macfarren, and a host of other great musicians who have long since gone to their last rest. In the year 1849 he was appointed a life member of the Court of Assistants of the Royal Society of Musicians of Great Britain. In the year 1866 he had the further distinction of being specially selected as one of the Musicians in Ordinary to the Queen. He retired from professional life two years since, after a period of upwards of half-a-century spent as a teacher of the pianoforte.

The death is announced, in May last, at Halle, of MARIE FRANZ, the wife of Robert Franz, the veteran German composer. Under her maiden name of Hinrichs, the deceased lady has published a number of songs which obtained some popularity. She was in her sixty-fourth year.

FERDINAND SCHUMANN, the second son of Robert and Clara Schumann, for some years engaged in mercantile pursuits, died at Gera, on the 6th ult., after a protracted illness, aged forty-two. Another son of the two distinguished artists, Ludwig, has, we deeply regret to add, been afflicted with brain disease for a considerable time past.

FREDERICK TER LINDEN, an able organist and teacher of that instrument at Sherbrooke (U.S.), died at that town on May 12, aged fifty-two.

ANGELO FRONDONI, for many years a highly popular orchestral conductor and an operatic composer of merit, died at Lisbon on the 4th ult., aged eighty-three. As Conductor of the San Carlo Theatre, and of the Trindade, in the Portuguese capital, Frondoni brought out successfully several operas and operettas, written to Portuguese librettos, notably "Os Profugos de Parga," "O Rouxinol das Salas," and "O Beijo"; the last-named, more especially, obtaining a very great success. Originally induced to visit the country by the Comde de Farrobo, a wealthy amateur, whose laudable ambition it was to be the means of creating a National Opera, Frondoni, although not greatly furthering this scheme, met with so congenial a sphere of activity here, that Portugal soon became the country of his adoption, he having resided there for nearly half-a-century.

EDOUARD KEYERS, popular composer of dance music and of a great number of other compositions of the lighter order, died at Brussels on May 15. He was born at Ostend in 1809.

Another highly-gifted writer of dances, called by many the "Belgian Strauss"—LOUIS JOSEPH BERLON-SACRÉ, died at Etterbeck on May 30. He was an excellent orchestral conductor, and his somewhat fantastic figure and grotesque movements were well known to those acquainted with the Belgian capital. He has written a great number of valses with a chorus, notably "Les Gondoliers," as well as mazurkas, polkas, &c., many of them achieving deservedly great popularity. He was director of the Court balls of Brussels for fifty-eight years, and had received decorations from several reigning monarchs.

The death is announced on May 29, at Vedano, near Monza (Italy), of the DUKE GIULIO LITTA VISCONTI ARESE, a distinguished connoisseur in art matters, and a musical composer of more than ordinary merit. Among his operatic works may be cited the Operas "Maria Giovanna," brought out at the Carignano Theatre, Turin, and "Editta di Lorno," successfully performed at Genoa in 1853; as well as the Operettas "Raggio d'amore" and "Il Violino di Cremona." He was also the composer of a work in oratorio-form, written to the words of a hymn by Manzoni,

and entitled "La Passione." The late duke was in his seventieth year.

ADEODATO BOSSI, one of the foremost organ builders of Italy, the last descendant of a family which has been famous for three centuries past for its skill in the construction of organs, died at Bergamo on the 7th ult., at the mature age of eighty-six. Bossi was also the first maker in Italy who applied electricity to the action of his instruments.

An interesting figure in Parisian musical circles during the Second Empire, the COUNT NICOLA GABRIELLI, died in the French capital last month, in comparative obscurity. Born at Naples in 1814, he studied music under Zingarelli and Donizetti, and soon developed an extraordinary fertility as an operatic composer, he having brought out, with some ephemeral success, no less than twenty-two operas, on Italian and other stages (including Vienna) previous to the year 1854; besides having written the music to some sixty ballets. In the year mentioned the Comte took up his abode permanently in Paris, where he succeeded in bringing out three new operatic works—viz., "Don Gregorio," at the Opéra Comique, in 1861; "Les Mémoires de Fanchette," at the Théâtre Lyrique, and "Le Petit Cousin," at the Bouffes Parisiens, both in 1865. After the collapse of the empire, Count Gabrielli gradually sank into obscurity; nor have any of his operas maintained themselves upon the *répertoires* for any length of time, either in his native country or in France.

M. GAUTHIER, the director of the Théâtre des Variétés, of Marseilles, and for a number of years also the manager of the Paris Folies Dramatiques, during which time he brought out many popular operettas, died at Marseilles on the 18th ult.

LOUIS BESSON, the musical and dramatic critic of the Paris *L'Événement*, whose articles were signed with the *nom de plume* of "Panterose," and who was also an operatic librettist, died in the French capital on May 26.

During the past month the deaths have been recorded of Mr. W. H. THOMPSON, a resident violinist and conductor of Liverpool, and of Mr. JAMES BLAMPHIN, a well-known harpist and a native of the same city.

We regret to record the death of Mr. HENRY FARMER, at Nottingham, on the 25th ult. He was uncle of Mr. John Farmer, formerly of Harrow, now of Oxford, and will be remembered as a skilful violinist and the arranger of popular melodies for the pianoforte and other instruments. He was also leader of the band at the first performance of "Elijah," at Birmingham, when the composer conducted.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE revival of Rossini's "Cinderella," just mentioned in our last, was a highly interesting as well as successful affair. There was a strong chorus and an excellent orchestra, presided over by Mr. Goossens; and with Madame Georgina Burns in the part of *Cinderella*. Mr. Leslie Crotty as *Dandini*, Mr. Aynsley Cook as the *Baron Pompolino*, and the other parts well sustained, the work was extremely effective, owing, naturally, something to the admirable manner in which the opera was staged. The visit of the company lasted a week, ending May 30. On the following Monday, the 2nd ult., the Carl Rosa Light Opera Company were here (Grand Theatre) for the second time with "Marjorie"; and a fortnight later still Mr. D'Oyly Carte's company were at the Prince of Wales Theatre, with "The Mikado" and "The Gondoliers." The Birmingham tenor, Mr. Richard Clarke, was warmly welcomed by his numerous friends, who were pleased to note his improvement as an actor, but we should like better to see him in something more suited to his undoubted abilities.

At the Winter Gardens, after the first month or so, the entertainment deteriorated to the ordinary music hall level; but that, it is comforting to find, did not answer. Latterly the managers have revived the Promenade Concerts, and such artists as Mdlle. Trebelli and Mr. Musgrove Tufnal have appeared among the vocalists, while there has been a good orchestra under the direction of Signor G. de la Camera.



The preparations for the Festival are progressing apace. Since the end of April the Town Hall has been in the hands of the workmen, and visitors here in October will notice great alterations and improvements. The whole of the entrances from the front are to be reconstructed, and commodious staircases, roomy vestibules, and cloak rooms will replace the late defective arrangements. The approaches to the orchestra will also be entirely remodelled, and the heating and ventilating details are to be as perfect as possible.

On Wednesday evening, the 17th ult., Professor Stanford attended a rehearsal of the Festival Choir, when the choral portions of his new Oratorio, "Eden," were gone through under his direction. Without anticipating anything that may be said respecting this work, one may say that it affords great scope for the chorus, and at the rehearsal the singing was superb. It may safely be asserted that no better chorus has been heard in Birmingham, the singers showing refinement as well as volume of tone. In the first act of the Oratorio, Heaven, the basses are silent, and the effect of their entry in the second act is enough in itself to ensure the success of the work. Mr. Stockley had taken great pains in the preparation of the work, and the reading was quite a surprise to the composer. The chorus is now engaged on Bach's Passion Music ("St. Matthew"), which has never yet been heard in complete form at a Birmingham Festival.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL events have been falling off considerably during the past month, as is ordinarily the case when the season approaches its close. The unusual activity which has prevailed since last September ended on May 27 (although a few minor events have taken place since) by a fine performance by the Bristol Choral Society. Elaborate preparations were made for this the last Concert of the season of the largest vocal body in our city. Barnett's "Ancient Mariner," Mendelssohn's "Loreley," and Parry's "Blest Pair of Sirens" were for several months studied with such earnestness and assiduity that the Society was able to give them almost perfectly on May 27. It seems impossible to surpass the chorus-singing on that occasion. The parts were well balanced, but more tenors and basses would have been an improvement; the tone and purity of the voices were really beautiful, and everything they sang was marked by a high degree of artistic finish. All the points were taken up with great precision and firmness, the most difficult numbers were given with a freedom that could only be gained by long and careful study, the enunciation and phrasing were admirable, and nothing could have been better than the marking of light and shade, and the observance of every nuance. Many members of the Bristol Society of Instrumentalists were introduced into the band with striking success, and they played with skill and intelligence. The brass wind, in the hands of professional executants, was occasionally too heavy. Miss Florence Cromey, a local lady, who was called upon within twenty-four hours to take the place of Miss Anna Williams (who was absent through the influenza), did remarkably well, and was rewarded by the hearty plaudits of the assemblage. Miss C. Aldersley, Mr. Harper Kearton, and Mr. Watkin Mills, the other principals, also discharged their duties satisfactorily. The services of Mr. Fulford as organist are worthy of recognition. Mr. Riseley conducted.

A crowded assemblage attended the closing Popular Chamber Concert of the season, which took place on May 30. The most important work was Schumann's Quintet in E flat (Op. 44), for pianoforte and strings, the executants being Miss Lock, Mr. Theo. Carrington, Mr. Harold Bernard, Mr. F. Gardner, and Mr. E. Pavey. The other principal concerted piece was Mozart's String Quartet in C, the last of the six dedicated to Haydn. Mr. Carrington gave a fine performance of Spohr's Violin Concerto, No. 8 (Op. 47), Mr. Fulford being at the pianoforte. Miss Alice Davies, sister of Miss Fanny Davies, the well-known pianist, made a most successful debut in Clifton. Her choice of songs consisted of Purcell's "Nymphs and shepherds," Grieg's "Solweig's Song," and Henschel's "The spinning-wheel."

On the 10th ult. Mr. Paderewski, the Polish pianist, gave a Recital in Clifton to a large assemblage.

The Downend Choral Society, which gave a performance of "Athalia" on May 11, repeated the work at Clifton on the 15th ult.

The members of the Bristol Choral Society, like those of the Festival Choir and the Society of Instrumentalists, will continue to meet weekly during the summer. Haydn's "Creation" is being prepared for performance in the autumn.

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL interesting musical events took place in Dublin during the last week of May, of which detailed notice had necessarily to be reserved until present issue. Of chief importance amongst these was the performance, by the Dublin Musical Society, of Sullivan's "Golden Legend" and the third act of Wagner's "Tannhäuser." The manner in which the band and chorus triumphed over difficulties such as they had seldom encountered deserves special commendation; for though the choir of the Dublin Musical Society has always maintained a high standard of efficiency, the band has more than once seen its shortcomings in print in this column. Were it for nothing else than the remarkable improvement in this department, so necessary to place the Society in a position to keep its promises to the public, the highest praise is due to the efforts and perspicacity of the Society's able Conductor, Dr. Joseph Smith. The enterprise of the Committee in engaging such a quartet of principal vocalists as Madame Nordica (*Elsie*), Miss Sarah Berry (*Ursula*), Mr. Iver McKay (*Prince Henry*), and Mr. Pierpoint (*Lucifer*), is of the best augury. The small part of a *Forester* was taken by Mr. R. McNevin, jun. Mr. Werner led the strings, and Mr. Horan, jun., presided at the organ.

On the following evening, May 27, Handel's "Alexander's Feast" was performed by the Dublin University Choral Society. This was the usual Ladies' Concert of the Society's season, and took place in the Dining Hall, Trinity College, in the presence of a large audience. The principal vocalists were Miss Mary Harris, Miss Amy Craig, Mr. John Weldon, and Mr. Dudgeon, whose reading of their respective solos was excellent in all respects. The choir was most successful in the "Bridal Chorus," "Behold Darius," and "Your voices tune"; and, in default of a band, the pianoforte accompaniment was efficiently contributed by Signor Esposito. Sir Robert Stewart conducted.

There is little of interest to record during the past month except the Diocesan Choral Festival, which took place in St. Patrick's Cathedral on the 3rd ult. Forty-three choirs took part in the Festival, numbering in all about 700 voices. The singing of this large body of choristers was characterised by the greatest evenness and precision, and excellent attention to the Conductor's indications. The volume of tone at times produced a magnificent effect in the fine Cathedral. The training of the united choirs for this Festival was the work of Mr. Marchant, who conducted, Dr. Gater presiding at the organ with distinguished ability. The sacred music rendered by the united choirs was naturally of a simple and massive character, and included processional hymn: "The Son of God goes forth to war," to St. Ann's tune, arranged by Sullivan; some excellent psalmody, one example being Gregorian; Magnificat and Nunc dimittis (Garrett), and the Anthem, "Thine, O Lord, is the greatness" (Kent).

At a meeting of the Senate of Dublin University, held on the 19th ult., it was decided to confer the degree of Mus. Doc. of Dublin University, *honoris causa*, on Dr. C. H. H. Parry and on the Rev. Dr. Mahaffy, who chose this degree in preference to that of Doctor of Letters.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical interest of the moment hereabouts is gathering round Chester, where preparations are in progress for the Triennial Musical Festival. The programme is to comprise Mendelssohn's "Hymn of Praise," at the inaugural

service, on Sunday, the 19th inst.; Mendelssohn's "St. Paul" and Dr. J. C. Bridge's "Rudel," on Wednesday, the 22nd inst.; Dvorák's "Stabat Mater," Saint-Saëns's Forty-first Psalm, Handel's Concertante in C, for two violins and violoncello; Part II. of Berlioz's "Childhood of Christ," Schubert's "Song of Miriam," and Berlioz's "Faust," on Thursday, the 23rd inst.; and Spohr's "Last Judgment," Mozart's "Jupiter" Symphony, Gounod's "St. Cecilia" Mass, and Mendelssohn's "Elijah," on Friday, the 24th inst. The secular Cantatas will be given in the Music Hall, and the rest of the programme in the Cathedral.

Following the publication of the annual balance-sheet by the Liverpool Philharmonic Society, comes an announcement of the chief choral works to be taken in hand. These, so far, it is said, are to consist of Bach's "Matthew" Passion, Mendelssohn's "St. Paul," and Schumann's "Paradise and the Peri." One other Oratorio or Cantata has yet to be selected, and the suggestion has been offered that the programme of the Festival novelties of the year be laid under contribution.

A Concert of somewhat abnormal proportions was given on May 30, by pupils of Mr. and Miss Argent, in aid of a deserving local charity, at St. George's Hall. An orchestra, consisting of thirteen pianofortes, with twenty-six players, and as many violinists, with violas, violoncellos, and basses to balance the whole, was undoubtedly a novelty, and the music undertaken evidently proved acceptable to a large audience.

The Sacred Concerts at New Brighton have been stopped at the behest of the Lord's Day Observance Society, much to the annoyance of a large number of persons who habitually made the river excursion there and back to this pleasant seaside resort on Sundays, and listened to a usually good performance in the interim. So long, however, as an obsolete Act of Parliament is allowed to remain on the Statute Book the protests of those who suffer must prove unavailing.

It has at length been decided by the Board of Victoria University, the ramifications of which extend to Manchester, Liverpool, and Leeds, to make use of that portion of their Charter which empowers the granting of musical degrees. Up to the present, owing to the limits of space, music has not been included in the curriculum of the Liverpool University College, but the new building now approaching completion will probably afford the needful facilities.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

A FEW more College Concerts remain to be recorded—viz., Jesus College on the 10th ult.; Pembroke and Keble, both, on the 11th ult.; New College on the 13th ult.; and Magdalen on the 17th ult. There is little to say about any of them. The Committee at Pembroke wisely recognised the fact that a programme that consists of an alternation of songs and part-songs has little interest now-a-days, and introduced a short Cantata, Alice Mary Smith's "Little Baltung." Sullivan's "On Shore and Sea" was given at New College, but the most remarkable thing by far about this Concert was the manner in which it was advertised. At Keble a good band was engaged, and Parry's "L'Allegro" performed for the first time in Oxford. One or two passages went very badly, but, on the whole, the performance was distinctly good and reflected much credit on the College.

But by far the greatest achievement of any single College in recent years was the production of a burlesque on "Ivanhoe," entitled "Ivan Rake," by the members of Magdalen College, on the 9th ult. Both words and music were written by members of the College, and all the actors and all the orchestra—by no means a small one—were also Magdalen men. The success of the piece was immediate and triumphant, and was also thoroughly well deserved. Messrs. Hall, McGrath, Smith, and Stewart deserve the greatest credit for the pleasing and graceful music which they wrote for the play, and the band, under Mr. Hall's *bâton*, did their work thoroughly well.

On the 15th ult. the Oxford Choral and Philharmonic Society gave a Commemoration Concert, conducted by Dr.

Roberts, in the Sheldonian Theatre. The programme consisted of Beethoven's "Leonora" (No. 3) Overture and Sullivan's "Golden Legend," with Mrs. Clara Leighton, Miss Tunnicliffe, Mr. Hirwen Jones, and Mr. Watkin Mills in the solo parts. Mrs. Leighton, who was new to an Oxford audience, made a very successful first appearance. The orchestra was the best that has been heard in Oxford for many years, the chorus justified the reputation it has won under Dr. Roberts, and the building was packed from floor to ceiling.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 12.

WHILE our Metropolis virtually closed its musical season with the occurrences reported in my last letter, the country was more active than at any previous period in celebrating the various annual May Festivals. While few of these Festivals can be compared in musical importance to such as Birmingham, Leeds, and others in your country, yet they are annually growing in importance, and are bound in time to become one of the most important factors in the musical life of America. The most successful Festival of this year, artistically, was the one of Providence, Rhode Island, given by the Apollo Club of that city, under the direction of its Conductor, Mr. Jules Jordan. The scheme comprised four Concerts, two of which, the first and the last, were devoted to the performance of two large choral works, Berlioz's "Damnation of Faust" and Mendelssohn's "Elijah," while the other two programmes were made up of smaller choral, orchestral, and solo pieces, including excerpts from the works of Wagner. The most prominent soloists were Miss Emma Juch, Herr Andreas Doppel, and Mr. William Ludwig.

The Rutland (Vermont) Festival, under the direction of Mr. Carl Zerrahn, offered this year Gounod's "Redemption," Rossini's "Stabat Mater," and Bruch's "Arminius," besides two afternoon Concerts with miscellaneous programmes. The principal soloists for these occasions were Miss Clementine de Vere, Miss Gertrude Edmonds, and Messrs. Geo. J. Parker and Myron W. Whitney.

The principal feature of the fifth Buffalo (New York) Festival was the engagement of the Boston Symphony Orchestra, under its Conductor, Mr. Arthur Nikisch. The choral work, though a splendid body of 500 singers was employed, was restricted to the performance of two small Cantatas, Massenet's "Eve" and (for the first time in this country) Krug Waldsee's "King Rother."

The Louisville (Kentucky) Festival had also as its principal feature the magnificent Boston Symphony Orchestra under Mr. Nikisch, but for all that did not neglect to give choral music its due share. Dvorák's "Stabat Mater" and Mendelssohn's "Elijah" were the two choral works performed with the aid of such magnificent artists as Miss de Vere, Miss Edmonds, Mr. Whitney Mockridge, and Mr. William Ludwig.

The Hampden County Musical Association gave its Annual Festival at Springfield, Massachusetts. Mr. Geo. Chadwick was the Conductor, and the programme comprised the following choral works: Rossini's "Stabat Mater," Gounod's "Out of darkness," MacCunn's "Lord Ullin's Daughter," Schubert's "Great is Jehovah," selections from Gounod's "Philemon and Baucis," and Horatio W. Parker's "The Kobolds," which was composed for this occasion and obtained an unqualified success.

The Indianapolis Festival, conducted this year by Mr. Theodore Thomas, had Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Verdi's "Requiem" as the principal choral numbers. Other choral Concerts which took place during the last month were as follows: Ann Arbor (Michigan) University Musical Society (Conductor, Mr. A. A. Stanley), Gounod's "Redemption." Oratorio Society of Baltimore, Gounod's "Mors et Vita" (Conductor, Mr. Fritz Finck. Boston, "The Cecilia" (under Mr. B. J. Lang), miscellaneous part-song programme. Boston Singers' Society (under Mr. Geo. L. Osgood), historical programme. Chicago Apollo Club (under Mr. W. L. Tomlins), Verdi's "Requiem." Dayton (Ohio) Philharmonic Society (under Mr. W. L. Blumenschein), Gade's "Spring's Message," Gounod's "By Babylon's Wave," and

Barnby's "Rebekah." Des Moines Philharmonic Society (under Mr. M. L. Bartlett), "Elijah," Detroit Musical Society (under Mr. A. A. Stanley), Gounod's "Redemption." Hosmer Hall Choral Society, of Hartford, gave Dudley Buck's "Light of Asia," conducted by the composer. Middletown (Connecticut) Choral Society (under Mr. R. P. Paine), Bruch's "Arminius." Schubert Vocal Society, of Newark, New Jersey (under Mr. L. A. Russell), Jensen's "Feast of Adonis," Mendelssohn's "To the Sons of Art" and "Athalie." Mendelssohn Club, of Philadelphia (under Mr. W. W. Gillchrist), Gade's "Zion" and miscellaneous part-songs. Pittsburgh May Festival, with miscellaneous programmes and Rossini's "Stabat Mater" and Haydn's "Imperial Mass." Pittsfield (Massachusetts), Hoffman's "Melusina" and Rossini's "Stabat Mater" (Conductor, Mr. R. Mietzke). The Mozart Association of Richmond, Virginia, three days' Festival, with Bruch's "Fair Ellen" and Rossini's "Stabat Mater."

A new Choral Society in our neighbouring city, the Brooklyn Oratorio Society, under the conductorship of Mr. J. van Olinda, introduced itself to the musical public with a creditable performance of Haydn's "Creation."

The Choir Guild of the Deanery of Buffalo gave a magnificent Choral Service on Ascension Day at St. Paul's Church, Buffalo, under the conductorship of Mr. Samuel J. Gilbert. The chorus, comprising nearly 300 voices, was well trained, and sang with great precision and much feeling. A similar service took place at the Auditorium of Chicago, where the choir of the Chicago Diocesan Choir Association, consisting of over 1,000 choristers, gave their third annual Festival, under Mr. H. D. Rousby.

On the 11th inst. the twenty-fifth anniversary of Dr. A. H. Messiter's incumbency as Organist and Choirmaster of Trinity Church, of this city, was celebrated in an elaborate Musical Service. Mr. E. M. Baroman, formerly assistant organist of Trinity, opened the Service with Smart's Festival March, after which Messiter's Processional Hymn, "Sing, ye faithful," was sung by over a hundred of the "old boys," who had formerly sung in the Choir, and had come together to honour their former master. Gounod's Second Communion Service for male voices was then finely performed by the same body of men and about twenty boys. The Service closed with the Hymn, "Now thank we all our God," sung in unison by the whole choir of 130 voices. The whole was under the direction of the assistant organist, Mr. Victor Baier. In the evening a dinner was given in honour of Dr. A. H. Messiter, where a number of letters were read which had been received from a number of eminent English composers and one from Charles Gounod.

THERE is little to be said concerning the last two Concerts given by Mr. Albeniz in St. James's Hall, on the 4th and 18th ult. On the former occasion the Spanish pianist gave some of Chopin's pieces, including the Polonaise in A flat, with good effect, but was heard to greater advantage in two of his own piquant little sketches. Mr. Johann Kruse played Tartini's Violin Sonata in G minor, and joined the Concert-giver in Schubert's Rondo Brillante in B minor (Op. 70). Songs were added by Miss Liza Lehmann and Mr. Wilfrid Cunliffe. At the final Concert, which was given for the benefit of the Ibero-American Benevolent Society, the programme commenced with a Pianoforte Trio in E, by Tomas Bretón. This is a scholarly, vigorous, and effective work, though not, perhaps, remarkable for originality of ideas. The best movement is the third, virtually a Scherzo, though not so in title. It was excellently played by Messrs. Albeniz, Kruse, and De Munk. Mr. Albeniz's solos included five of Scarlatti's little pieces, in which he is always heard to advantage, and Mr. Kruse played Mendelssohn's Violin Concerto with the composer's own pianoforte accompaniment.

THE descriptive Catalogue of Musical Instruments recently exhibited at the Royal Military Exhibition, London, 1890, containing specimens of wind instruments, many unique, from the earliest in existence up to those of most recent type, compiled and edited by Captain Day, will soon be in the hands of those who are interested in such matters. The publication will doubtless become a valuable book of

reference. The instruments are fully described, they are set out systematically under their respective families and classes, and a chronological arrangement has, as much as possible, been adhered to. Each family of instruments has been prefaced by a carefully written introductory essay. Musical pitch, a subject of ever-increasing importance, has not been left unnoticed, and a learned essay from the pen of a well-known authority upon this subject appears in the Appendix. A series of twelve artistically executed plates in heliogravure, and numerous wood engravings form the pictorial illustrations.

THE sixth annual Concert of the South Hampstead Orchestra was given at the Hampstead Conservatoire on Friday, the 5th ult., under the direction of Mrs. Julian Marshall. The programme consisted of Bach's Concerto in D minor, for two solo violins and string orchestra, played by Miss Susan Lushington and Mr. A. J. G. Slocombe; Schumann's Symphony in B flat—a very satisfactory performance; Dvorák's Romance and Polka from his Suite in D; Massenet's "Angelus"; and Overtures by Beethoven and Weber. The Society is doing admirable work, the tone and attack being decidedly good, and Mrs. Julian Marshall is to be congratulated upon the very satisfactory result attained. Mrs. Henschel sang "My mother bids me bind my hair" (Haydn), "Auf Flügeln des Gesanges" (Mendelssohn), and other pieces in a very charming manner. Mrs. Henschel had the advantage, as usual, of her husband's highly artistic accompaniment.

At an Evening Concert, given under distinguished patronage by Miss Avice Boxall, on the 22nd ult., at Steinway Hall, the lady Concert-giver appeared in the double capacity of harpist and pianist. There was an interesting programme, which included two harp duets by Mr. John Thomas, effectively played by Miss Boxall and the composer, as well as some solo performances by the lady on the harp, and a very efficient and spirited interpretation by her of Sterndale Bennett's "Rondo Piacere" on the pianoforte. Miss Boxall was ably assisted by Miss Hilda Meredith, who played a Ballade and Polonaise for violin by Vieuxtemps, and by Miss Hannah Jones, Miss Maud Cunningham, Messrs. Maldwyn Humphreys, and David Hughes, whose vocal contributions met with the hearty appreciation of the audience. Mr. Learmont Drysdale was the accompanist.

MISS MARY TRAVERS had a very numerous audience at her Morning Concert, given at the Portman Rooms on the 20th ult., which opened with the Andante for two pianofortes by Schumann, in which Miss Travers was associated with Mr. Charles Gardner. The lady pianist also subsequently played with perfect technique and admirable *verve* Mendelssohn's "Variations Serieuses," and, in conjunction with Mr. Albert, two of the Salonstücke, for pianoforte and violoncello, by Rubinstein, in the performance of which both artists met with most well-deserved applause. Mr. W. H. Cummings delighted the audience with Purcell's "Knotting Song," as also with his own tuneful and impressive vocal Quartet, "Peace to the dreamer," which was, moreover, most effectively interpreted by Mdle. Marie de Lido, Miss Marian McKenzie, Mr. C. Walker Morse, and the composer.

MR. ERNEST FOWLES gave an excellent Chamber Concert at the Princes' Hall on the 8th ult. The programme included a Pianoforte Trio in D from his own pen, which proved to be a carefully written, and, generally speaking, musician-like work, if not remarkable for originality. Another interesting number was Dr. Hubert Parry's very Brahms-like Pianoforte Quartet in A flat, the best portion of which is decidedly the slow movement. Mr. Fowles gave a fine reading of Beethoven's Sonata Appassionata, making allowance for a slip of memory in the last movement. He was assisted in the programme by Messrs. Ludwig, Gibson, and Whitehouse, and Madame Bertha Moore.

A PLEASANT Chamber Concert was given by Mr. René Payne at the Steinway Hall on the 3rd ult. Mr. Payne is a capable violinist, and his execution of solos by Franz Ries and Wieniawski was very praiseworthy. He was assisted in the programme by Mr. Leo Stern, an excellent violoncellist, and by Mr. Charles Reddie, a good pianist. The audience did not seem to care much for Mr. Tito Mattei's showy but flimsy pianoforte solos, but much applause was

bestowed on the vocal contributions of Mrs. Charles Kennan, who has a fine mezzo-soprano voice. Mr. Reginald Groome and Mr. Orlando Harley also took part in the Concert.

MR. CARL FUCHS, an able violoncellist, gave a so-called Recital in the Princes' Hall on the 3rd ult. He showed himself a very refined, if not a very powerful, executant in a Sonata in F, by Marcello, and various minor solos. Dr. Hubert Parry's Trio in E minor was to have been included in the programme, but Mr. Willy Hess being unable to appear through illness, Brahms's Sonata in E minor, for violoncello and pianoforte (Op. 38), was substituted. Mr. Leonard Borwick was the pianist, and Miss F. B. Taylor contributed some songs in place of Madame Amy Sherwin, who was also indisposed.

On Sunday evening, the 14th ult., Mr. C. H. Kemping gave an Organ Recital, with orchestral accompaniment by the Dulwich String Orchestra, under the direction of Mr. Arnold Dolmetsch, at St. John the Divine, Kennington. The programme included Handel's Tenth Concerto for organ and orchestra and several organ and violin solos. A word of praise is due to the orchestra for the performance of the Variations to Haydn's Austrian Hymn. The choir sang "O gladsome Light" (Sir A. Sullivan) and "God is a Spirit" (Bennett), without accompaniment.

MR. WARWICK JORDAN has been presented by the members of the congregation of St. Stephen's, Lewisham, with a grand pianoforte, as a testimonial of their appreciation of his connection with the church for twenty-five years.

## REVIEWS.

*The Septonate and the Centralisation of the Tonal System.* By Julius Klausner.

[Milwaukee: William Rohlfing and Sons.]

MR. KLAUSNER'S idea is to reduce all musical problems to a question of tonality, and to shorten known devices that are already short and have the same object. His Septonate consists, in the first instance, of two conjunct tetrachords; that is, with the tonic in the centre. The sounds under the tonic he re-numbers backwards way, and makes use of the letters o and u, standing respectively for over and under, to distinguish the sounds in the upper from those in the lower tetrachord, in this way:

G	a	b	C	d	e	F
⋮	⋮	⋮	⋮	⋮	⋮	⋮
⋮	⋮	⋮	⋮	⋮	⋮	⋮
u 4	u 3	u 2	1	o 2	o 3	o 4

When the figures represent "chord centres" he employs Roman numerals. The dominant triad has the "index" u IV., meaning "under dominant"; and the subdominant triad is o IV., meaning "over-dominant." This reversal of usual methods is a result of Mr. Klausner's melodic and dynamic views. In the old harmonic system of adjacent triads the chord-bearing sounds of the scale are laid out in fifths—F, C, G. Mr. Klausner lays them out Greek fashion, melodically in fourths. A dissonant chord, such as the chord of the dominant seventh, he marks u IV. 7. He recognises only the triad and the chord of the seventh; and going a little farther than some of his predecessors, he calls ninths, elevenths, and thirteenths "bye-tones," or auxiliaries. The seven sounds of the heptachord are named "principals," and they form what Mr. Klausner calls the "key-track." Each sound or tone is a "Klangtone." Theoretically it represents a major triad. In harmony, the tones 1, 3, and 5, he calls *harmonics*, or, as we generally say, "harmony notes." The 7th is a dissonant harmonic and, as already said, the 2, 4, and 6 are "bye-tones." Mr. Klausner, from long experience as a teacher, assures us that his Septonate, which reduces the ordinary scale to seven tones, and their notation practically to four symbols, enables his pupils, and very young pupils, to analyse the tonality of any passage and resolve it into one of the three relationships comprehended in a "key tri-unity," meaning, as we understand it, the "Septonates" of G, C, and F.

In regard to his views on the "centralisation of the tonal system," they seem to be founded on the rather old

notion of considering the C natural as the centre of the musical universe—the "grand fixed doh," as Mr. Gerard Cobb called it not long since, half in jest. Here, Mr. Klausner returns of course to purely static methods; and the same principle seems to override his healthier dynamic views, when he comes to the key and key relationship. His key consists of twenty-seven tones, including some double sharps and double flats. As a merely didactic system of connecting the tones of the scale, or of the Septonate, by sharps and double sharps as "up-mediate," and by flats and double flats as "down-mediate," it is quite intelligible; but no rational principle of key relationship could be evolved from such a hand-to-mouth system. This Mr. Klausner seems to see himself, or he would have told us much more about it. He knows that what we all want is a comprehensive system of key-relationship. In a projected system of notation, which at present he thinks it would be premature to fully disclose, he runs away with the tuners' signs, the grave and acute accents he wants to use as substitutes for sharps and flats, as g, g', g'', and g''' (g flat) g'' (g double-flat), &c. We see no objection, excepting that the signs are already devoted to another purpose, and as modern music "fades," there is no knowing how soon they may be wanted.

In his general theory, Mr. Klausner makes a great show of his "conception" that "tones are distinct, cannot be modified, do not move—intervals are distinct, chords are distinct—so-called *inversions* and *changed chords* are not conceivable." "Flats and sharps," he tells us, "are only signs." He forgets to add that they are sometimes employed as dynamic signs; and in further elucidating this long since discussed question, he shows us exactly where he is when he goes on to preach that "a prime can no more be converted or inverted into an octave than the figure 1 can be turned into the figure 8. To invert anything is to change the relation of things by turning them upside down; however, it does not mean to *change the things themselves*": this is what is done in musical theory by the formula—

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

a 4th is supposed to become a 5th by inversion, but it does not. F over C is a 4th, F under C is a 5th; the upper and lower F's are two distinct tones—the two steps are two distinct melodies—the one is by no means the other turned upside down. A tone being individual cannot be turned upside down, and therefore *inverted tones are inconceivable*."

All this is singularly misrepresented. Mr. Klausner, with his many attainments, which we can see for ourselves and sincerely recognise, does not understand inversion. The subtle-minded people from whose musical system he has borrowed two-thirds of his book explained some centuries ago the dilemma in which he, in common with many musicians, appears to be with regard to the unison being the inversion of the octave. No one has supposed that as absolute facts, or as a question of absolute pitch, "F over" can be the *same thing* as "F under." Mr. Klausner seems to see himself that inversion "changes the relation of things." The relation wanted is not of F over to F under, but the common relation of both to C. This is the embryo of that tonic relation upon which Mr. Klausner founds his Septonate, and which throughout his work he is continually muddling up with contrapuntal methods and static principles. Our chief objection to the Septonate is that while reviving in one respect the ancient Greek method of Sol-fa-ing, the reversed notation of the lower tetrachord suggests a mere singing-master's notion of counting intervals downwards as well as upwards; when the object is not the singing or playing of the intervals, but to determine their tonic relation. We have a suspicion that what looks to us like a certain mystification on Mr. Klausner's part when in another part of his book he is lovingly comparing his Septonate with the *scale*—the "Octotone," as he calls it—arises from a simple oversight in numbering the octave of the tonic 8. This represents what might be called "interval relation"—that is, figured bass and contrapuntal inversion over again. The scale, whether it be composed of eight notes, or seven, or four, is beyond all things a question of tonic relation. The tonic, as Mr. Klausner says, in whatever "stratum" or register it



appears, is 1. That is so; otherwise we may go on, 8, 15, 22, *ad infinitum*. Another objection to the Septonate is its apparent limitation to three relationships, which looks very like a retrogression towards the "adjacent triads." Hence Mr. Klauser seems hampered in explaining the action of his mechanical device when the progression is from one chord to another, having between them no note in common. Mr. Klauser does not thoroughly carry out the dynamic principles from which he starts, and is naturally lost when he endeavours to explain an octave mode, and calls the relative minor a modulation to the key of A $\sharp$  when, in his examples—nothing more or less than Greek scales—he describes it as an "incident" in C $\sharp$ . Exactly the same question occurs in his endeavour to abolish chord inversions. It is the notation of old figured bass he evidently wants to abolish, not the chords. To reinstate as he does the several positions of chords as so many "forms" of a "key-clang" is trifling with words.

It is not until he explains his "Melo-rhythmo-harmonic" principle of progression that Mr. Klauser falls loyally into the ranks of what he calls "musico-psychologists." The principle is partly founded upon "the line of least resistance" and on "accent," which, as he says, "determines harmony." The bit of science about "resistance" has already been utilised and has the same meaning as "contiguity," an old musical principle. With his principle of progression Mr. Klauser has discovered that much of what we are still taught concerning "leading notes" is erroneous, and that unless the No. 7 of the scale—the u 2 of the Septonate—resolves on the tonic, it is not a leading note at all. His melo-rhythmic devices enable him to explain "bye-tones"—that is, auxiliaries—more clearly and fully than we have ever seen the subject explained in any treatise, although he has nothing absolutely new to tell us. He makes a feature of what he calls the "Prominent voice"—the *cantus*—which he seems to think does more than suggest, and, as we understand him, "determines the concomitant harmony." When Mr. Klauser arrives at the subject of modulation, we feel quite at home, in spite of the septonal undertones and overtones, that are rather a nuisance. When, in changing the key, Mr. Klauser says

	1	04	03
	C	C	B
Keys ..	C	to	G

Spinola would have said simply 1, 4, 3, and the Galin-Chévé and Tonic Sol-fa methods say the same thing in their own way. "*Plus ça change, plus c'est la même chose*." We acknowledge that in musical theory small distinctions make large differences. Mr. Klauser's new work is a veritable bazaar of musical curios collected from all quarters and periods. We can pay him as a theorist the high compliment of saying that in the arrangement of his wares he is not a good "window dresser." No true theorist ever was. The critical and philosophic essays on Higher Education and Voice Culture the volume contains will, to the general reader, prove the most entertaining portion of his book. We are inclined to think it is the most valuable portion. The essays should nevertheless have been published separately. They only interfere with the author's confessed object—the explanation of "a new view of the fundamental relations of tones, and a simplification of the theory and practice of music."

*Grundzüge der Theorie der Tonkunst.* Ein Lehrbuch auf wissenschaftlicher Grundlage verfasst. Von Anton Huber und Josef Pressl. [Hanover: J. Bacmeister.]

It has been the praiseworthy endeavour of the joint authors of this handy volume to combine therein whatever has appeared to them most essential in the various subjects constituting the science of music, in an abridgment sufficiently concise to arrest the attention and impress the memory of the student, and yet exhaustive enough to establish, in a measure, the "scientific basis" claimed for the work on its title-page. Thus the elements of musical instruction proper, of harmony, of acoustics, of musical history, are treated and their inner relationship is shown with sufficient clearness to enable the tyro musician to pursue the further study of the several branches of the science in a profitable way. The plan here adopted is

no doubt a novel one, and as such it certainly commands our interest, albeit the strictly scientific basis claimed for the volume may be here and there lost sight of. Some polemical discussions in connection with our enharmonic system would have been better omitted, as tending to bewilder rather than instruct the student. On the other hand, we gladly welcome the admission of the historical element into the curriculum of studies embodied in the work; a subject the value of which as an adjunct to a sound musical education cannot be too earnestly insisted upon. Not that we on our part have any special reason to thank the authors for their historical survey of the development of musical art, seeing that the share allotted to this country in the progress of the art, "since the days of Palestrina," is summed up, with epigrammatic succinctness, it is true, but scarcely with accuracy, in the following "representative" names of British composers and instrumentalists—viz., "Charles Burney, John Field, Henry Bertini, E. Parish-Alvars, Henry Litolf, and others." The "and others," though convenient for safety, is, however, hardly sufficient to cover the absence of any knowledge whatever on the subject involved in this remarkable summary. However, the authors are not the only foreign writers who come to grief when touching upon the subject of English music, and the above quotation should not be accepted as a criterion of the value of the information generally conveyed in this volume, which, as a whole, forms a useful and interesting addition to the existing hand-books for the study of the scientific elements of our art.

(1.) *Vier Lieder für eine Singstimme mit Clavier-Begleitung* (Op. 46). (2.) *Albumblätter für Pianofort.* (Op. 48). Von Algernon Ashton.

[Berlin: Ries und Erler.]

THESE four songs are published with the original German words by Emanuel Geibel, and a very good singable English version by D. V. Ashton. They are all thoughtful and well-written songs, designed to please the artistic mind rather than to minister to popular fancy. The first, "Ich lieg' im tiefen Schachte," is a quiet expressive melody; the second, "Wohl flog mit rothen Wimpeln ein," is more passionate in style as is necessary to suit the character of the words; the third, "Durch die wolkige Maiennacht," is a charming idea well carried out for voice and accompaniment; and the fourth, "Wenn es rothe Rosen schneit," is a song which could be made most effective by a clever and sympathetic vocalist.

The Albumblätter are ably written pieces such as would delight players who do not fear to make themselves acquainted with the peculiarities of a composer who strives to be original.

*Psalm xlvj. (Deus noster refugium).* Set to music by Albert E. Wilshire. [Novello, Ewer and Co.]

AT no very distant period the number of Cantatas available for Church use was very limited. With praiseworthy readiness several rising composers have turned their attention to remedy the deficiency, and there is now a prospect of a plentiful supply. One of the latest works of this kind is Mr. Wilshire's Setting of the 46th Psalm. It contains many points of excellence which will doubtless commend it for use in those places where it will help to satisfy a need. It is arranged in eight numbers: a boldly designed instrumental introduction, an opening chorus, "God is our hope"; a soprano solo, "The rivers of the flood," in which ingenious use is made of the themes employed; an excellent duet, "The heathen make much ado," for tenor and bass; a chorale for five-part chorus, founded on Croft's "St. Anne's" tune; a tenor solo, "O come hither," with a graceful accompaniment; a quartet, "Be still then," for voices alone; and a "Gloria Patri," the chief feature of which is a boldly designed and effective fugue, which brings this noticeable work to an impressive end.

*Scottish Church Music: its Composers and Sources.* By James Love. [William Blackwood and Son.]

THE author of this excellent book has taken the Hymnals and Psalters in Common use in Scotland by the congregations of various denominations of worshippers, and has compiled a most interesting account of the several composers living

and dead, British and foreign. The amount of painstaking research which the work suggests is highly creditable, and the number of facts brought together shows an amount of perseverance and industry rarely found in works of this kind. The composers whose music is found in the several books are of all shades of theological opinion, for many of the tunes in the well-known books in use in Scottish Churches are popular with religious communities of all grades. The biographical notices exhibit no bias of opinion, therefore the book will be acceptable to all interested in the subject of Hymnology. There is an Appendix containing a list of the chief books of Psalmody published in Scotland, from the early part of the eighteenth century, which adds largely to the value of the book.

*The Silver Star.* A Cantata for Female Voices. Music composed by N. Kilburn. [Novello, Ewer and Co.]

THE story and the words of this Cantata, furnished by Mr. E. Oxenford, are well fitted for musical purposes, even though the legend has escaped the notice of those who find places in the records for such things. The music itself—for soprano and contralto soli voices, with two-part chorus—is most attractive, and is withal most cleverly constructed. The melodies are full of those engaging qualities which help the attractiveness of a work to singers and to hearers, and the art of the musician is displayed to the best advantage in the treatment. Altogether it may be confidently recommended to those female voice choirs which are desirous of adding to their *répertoires* music which is pleasing and interesting, and well worth the trouble of studying.

*Vier Klavierstücke.* Von Nicolai von Wilm. No. 1, Sarabande; No. 2, Courante; No. 3, Gavotte; No. 4, Ländler. [Forsyth Brothers.]

NO. 1 in this collection is, perhaps, scarcely sufficiently stately to satisfy us as a model Sarabande; but, apart from this objection, it may be recommended as a well-written piece, and as a fair specimen of the composer's facile style. No. 2, a melodious and flowing Courante, in C minor, should become a favourite with nimble pianists, if only as a good exercise. No. 3 stands out as a genuine Gavotte—not only in the form, but in the spirit, of this old dance—and No. 4 has all the grace of a true Styrian melody. The composer of these unpretentious sketches may very probably win success in more important pieces, but what he has done he has done well.

*The Return of Israel to Palestine.* A Sacred Cantata. By John M. W. Young, Organist of Lincoln Cathedral. [Novello, Ewer and Co.]

IN an ingenious compilation of Scriptural texts and portions of the Prayer Book, the author of Mr. Young's libretto has foreshadowed the effect of the realisation of the dream of the Children of Israel. The music associated with these words is ably written, and is indicative of much reverent feeling. The voice parts, as might be expected from one who has had a long experience, are well laid out for effect. The solos are fully expressive, and the choruses are excellent. The lovers of the old English school of Church music will find much to admire in the Cantata, and will doubtless commend the composer for adherence to a style which has many merits.

*Short Settings of the Holy Communion.* No. 17, by Alfred Redhead; and No. 18, by Hugh Blair. [Novello, Ewer and Co.]

SIMPLICITY has obviously been carefully studied by the composers of these Communion Services. The setting in D of Mr. Redhead is in unison throughout, and it may therefore be sung by trebles only or by all the voices in octaves. That of Mr. Hugh Blair, in F, is partly in unison and partly in four-part harmony of the easiest character. The style of both is uniformly chaste and unpretentious. It need scarcely be added that the settings include the Benedictus and the Agnus Dei.

*The Office of the Holy Communion, set to music in the key of E flat, and Anthem, "Give peace in our time, O Lord."* By C. E. Miller. [Novello, Ewer and Co.]

MR. MILLER has in this composition added to the store of thoughtful yet straightforward settings of the Service. The student of composition will admire the ingenuity shown in the construction of the numbers, and choirs and

congregations will be pleased with the melodious and reverent character of the music. There are two settings of the Benedictus and Agnus Dei which may with propriety be sung as anthems or introits. Attention may also be directed to a devotional setting of the words "Give peace in our time, O Lord," by the same composer, who has introduced an example of quadruple counterpoint without in any way sacrificing the melodiousness of the music.

*Une noce Villageoise.* Six morceaux de genre. Composé par Graham P. Moore. [Pitt and Hatzfeld.]

UNDER the title of a village wedding the composer has arranged six tolerably easy and attractive little pianoforte pieces each complete in itself, and the whole making an interesting series. They are written in modern style and display much musicianlike ability, which will commend them to the taste of those who would use them as an introduction to more elaborate works. These the composer has supplied in his artistically written "Fünf Klavierstücke," Op. 22 (Breitkopf und Härtel). These are admirable concert pieces, bright and original in style, and effective in their several themes. They are inscribed to Herr Paderewski.

*The Boy's Voice.* By J. Spencer Curwen. [Curwen and Sons.]

THIS is a prettily printed book of the opinions of those who have had some experience in dealing with the voices of boys "in choirs and places where they sing." The compiler, in his preface, acknowledges the help he has obtained, and states that "some of the most useful suggestions for ordinary Church Choir work will be found to proceed from writers holding no great appointment, but seeking quietly and unostentatiously to produce good results from poor material."

*The Musical Year Book of the United States.* By G. H. Wilson, of Boston. [Hamilton, Worcester, U.S.A.]

THE eighth volume of this useful and valuable little publication has appeared. It gives details of the new and important musical works presented in America, either for the first time or otherwise, during the course of the year 1890-91, and a quantity of interesting particulars concerning the progress of music in the States. The present volume, with the seven which have preceded it, forms an epitome of musical history in the cities whose doings are therein recorded, told in a brief yet lucid form.

#### FOREIGN NOTES.

THE programme of the celebration of the centenary of Mozart's death, to be held in Salzburg on the 15th, 16th, and 17th inst., has now been definitely arranged. On the first day the Master's Requiem will be performed in the Dom, the Archbishop celebrating Mass. In the evening there will be a torchlight procession to Mozart's monument. A poem by Grillparzer will be recited on the occasion. On Thursday, the 16th inst., the first Concert takes place in the Aula Academica, when the Overture and other numbers from the "Zauberflöte," and the Symphony in G minor, will be performed, and Madame Essipoff will play the Pianoforte Concerto in D minor. In the afternoon a visit will be paid to the little summer house in which Mozart composed the "Magic Flute," situated on the Mount of the Capucines, with a beautiful view over the city. On the third day the second great Concert will be given, comprising a string quartet, airs from "Cosi fan tutte" and "Die Entführung aus dem Serail," a number of songs, and the "Jupiter" Symphony. The day will end with a performance of "Le Nozze di Figaro" in the theatre, with an epilogue written and spoken by Baron Berger. There will be an excursion to the Königssee, on the following day, by those who take part in the Festival, and who are expected to include Mesdames Marie Wilt, Bianca Bianchi, Herr Gustav Walter, and other prominent members of the Vienna Opera; the members of the Vienna Philharmonic Society, the Cathedral Choir and Choral Societies of Salzburg, and the Helmesberger Quartet.

After the termination of the eleventh Silesian Musical Festival last month, a Concert was given at the Görlitz Festhalle, before a crowded audience, in *memoriam* of Ludwig Deppe, the former Conductor of these annual gatherings. The programme included several compositions

by the deceased musician, notably a Symphony in F major, which met with an excellent interpretation under the direction of Herr Felix Weingartner, of Berlin.

Pietro Mascagni's "Cavalleria Rusticana" was performed last month, for the first time in Berlin, by the Operatic Company of Angelo Neumann, who are giving a series of performances just now at the Lessing Theatre. The reception of the work was, as elsewhere, an enthusiastic one, and the performance has already been several times repeated. Herr Lessmann, of the Berlin *Allgemeine Musik Zeitung*, whose predilection for Wagner's works is well known, considers the young Italian Maestro to be "a born dramatist," and adds: "Let us rejoice at the discovery, at last, and outside the sphere of the Wagnerian art-work, of a composer of genuine and powerful originality, who is, moreover, likely to pursue his own path in the development of his gifts."

The mortal remains of Johann Herbeck, the Viennese musician, and Musical Director of the Opera, have just been transferred from their previous resting-place to the Central Cemetery of the Austrian capital, where they have been finally consigned to a grave in the vicinity of that of Schubert, and where a handsome monument has been erected to him by his numerous admirers. Herbeck died in 1877.

Two new operas by native composers were brought out last month by the Dutch Opera Company, at Amsterdam, with some success—viz., "Albert Beijlingh," by M. Brandts Buijs, and "Fleur d'Islande," by M. Vant Kruijs.

The Baroness von Korff, one of the daughters of Meyerbeer, has just presented to the Berlin Museum an interesting life-size portrait of the composer when only seven years of age; as well as the small pianoforte (which used to accompany the master on his travels), specially constructed for him by Pleyel, and considered a marvel of mechanical contrivance.

Dr. Blumner, the able Conductor of the Berlin Singakademie, has been appointed to the professorship of composition in the musical department of the Berlin Royal Academy of Arts.

The director of the Berlin Royal Opera has acquired the right of first performance in Germany of Mascagni's new operatic work, founded upon Erckmann-Chatrains' novel, "L'ami Fritz." The performance is expected to take place in November next.

Several highly successful performances of Léo Delibes's Opera "Lakmé" took place last month, at the Krollische Theater of Berlin, with Madame Marcella Sembrich in the title part. At the same theatre Flotow's almost forgotten Opera, "Indra," was revived on the 15th ult. The subject of the libretto is an incident in the career of Camoens, the poet of the "Lusiad," and the revival of the work met with much appreciation on the part of the Berlin public.

The first scenic representation, at the Munich Hof-Theater, of Liszt's "Saint Elizabeth," took place on the 14th ult., under Capellmeister Levi's direction, and produced a deep impression.

The performance of the "Nibelungen" Tetralogy, at the Dresden Hof-Theater last month, has attracted such numerous audiences from all parts of Germany and elsewhere that it has been decided to repeat it in the course of next month, when Herr Gudehus will sing the part of *Siegfried*.

At a Concert given recently at Düsseldorf, in honour of Herr Max Bruch, Dr. Joachim played, for the first time, a new Violin Concerto in D minor, the third in number from the pen of that composer, which is described as in every way worthy of its predecessors.

Beethoven's Ninth Symphony met with an excellent interpretation, under the conductorship of Herr Herfurth, on the occasion of the recent inauguration festivities of the newly founded University of Lausanne.

We hear from Neu-Brandenburg of a very successful performance of Handel's "Joshua," under the direction of Herr A. Naubert; additional or "revised" instrumentation from the pen of Herr Richard Scheffer being introduced on this occasion.

The important musical library of the late music-historian, Dr. A. W. Ambros, hitherto in private possession, has been purchased by the Imperial Library of Vienna. It includes a number of highly interesting and valuable manuscripts, among which may be instanced an Opera, "Cyrus," by Hasse; twelve Cantatas by Porpora, said to be in the

composer's own handwriting; and the Operas "Iphigenia," by Leonardo da Vinci, and "Alcibiades," by Ziani.

According to the annually published statistics of the Berlin Opera, there have been 278 performances of operatic works at that Institution during the past year, out of which sixty-seven were devoted to Wagner, thirty-five to Verdi, twenty-five to Weber, eighteen to Mozart, and seventeen to Meyerbeer. Beethoven's "Fidelio" met with five representations. Three novelties only were introduced during the period in question—viz., Verdi's "Otello," Rheinthalers's "Käthchen von Heilbronn," and Marschner's "Der Vampyr," the latter being a "novelty" only at the institution referred to.

Herr Alexander Strakosch has been appointed to a professorship at the Royal Musical and Dramatic Academy of Munich.

Anton Rubinstein, whose official title is now that of an Imperial Russian Councillor of State, has been decorated with the high Prussian Order *pour le mérite*. The eminent pianist-composer is expected at Berlin during the present month.

We are informed that the preliminaries for the projected important International Musical and Dramatic Exhibition, to be held next year at Vienna, have been satisfactorily concluded, a sufficient Guarantee Fund having been subscribed for, and an influential committee been formed to carry out the scheme on a truly representative scale.

On the occasion of the Berlin meeting, last month, of the Society of German Musicians, the *Allgemeine Musik Zeitung* published, by way of a new departure, some very interesting analytical notices of the principal works (many of them novelties) performed in connection with the gathering.

On the occasion of the recent anniversary of the birth of Richard Wagner, a performance of "Lohengrin" was given at the Royal Opera of Berlin, without any curtailment whatever, under the direction of the newly appointed Conductor, Herr Felix Weingartner.

The demand for tickets for the forthcoming Bayreuth Festspiele is said to exceed that of previous years. The proceedings of the Festival were announced to begin on the 28th ult., with a full rehearsal of "Tannhäuser," to be followed by "Tristan und Isolde." The interval between the 1st inst. and the 6th will be devoted to the rehearsals of "Parsifal." From the 7th to the 13th inst. there will be rehearsals of the principal acts, and on the 14th, 16th, and 17th inst. the whole of the three works will be finally gone through. There are to be, we may remind our readers, twenty public representations, commencing on the 19th inst. and ending on August 19. Ten performances are to be given of "Parsifal"—viz., on the 19th, 23rd, 26th, and 29th inst., and on August 2, 6, 9, 12, 16, and 19; seven performances of "Tannhäuser"—viz., on the 22nd, 27th, and 30th inst., and on August 3, 10, 13, and 18; and three of "Tristan und Isolde," on the 20th inst. and August 5 and 15.

Liszt's Oratorio "Saint Elizabeth" was performed last month at Leipzig, under the auspices of the Liszt-Verein, by the Singakademie of Halle, under the direction of Herr Reubke.

Herr Nicolaus Oesterlein, the director of the unique Richard Wagner Museum at Vienna, has just completed the third and concluding volume of his interesting and exhaustive "Katalog einer Richard Wagner Bibliothek." The new volume contains much additional information concerning the master's sojourn in Paris, and of the Zurich and Munich period of his career, besides numerous interesting particulars respecting a still earlier date.

Alexander Ritter's comic operas "Der faule Hans" and "Wem die Krone?" highly commended by competent German critics, are to be performed during the coming season at the Dresden Hof-Theater, under the direction of Herr Schuch.

A very successful performance is reported from Erfurt of a new choral work entitled "Winfred," the poem by Professor Herbst, the music by Herr A. Lorenz. The work had been recently performed both at Stettin and at Cassel, where it had attracted considerable attention.

In the new Goethe "Jahrbuch," just published at Berlin, there are a number of hitherto unpublished letters written

to the great Weimar poet by Mendelssohn, Schubert, and other musicians of note. In one from Mendelssohn, written in 1831, he speaks of some paintings in the Art Exhibition of the year, in Rome, as an idealist might speak of modern realism. "There is much rubbish here. One artist has painted an anecdote, the point of which one has to seek in the notice in the catalogue. Another has painted a murder; a third, a pestilence; a fourth, a couple of lepers! All possible crimes and maladies are vividly represented, as if we had not enough in reality."

At a "monster Concert" given last month in the Sängers-halle, in the Prater, Vienna, a new Valse by Johann Strauss, entitled "Gross Wien," was performed for the first time by the united military bands of the Austrian capital, under the direction of the composer. The enthusiasm displayed by the vast audience on the occasion is described as enormous, and the performance had, of course, to be repeated. Amongst those who most heartily applauded the genial "Walzer-König" was Johannes Brahms.

An interesting performance took place last month, at Berlin, of Max Bruch's Cantata "Fritzhof," by the Choral Society of the Berlin Teachers' Association, under the direction of Dr. Joachim, and in the presence of the composer. The Concert was for the benefit of the orphan fund of the Association in question.

The Vienna Männergesang-Verein has just returned from a most successful visit to Constantinople, where its performances were greatly appreciated. The Society also performed before the Sultan, who was highly pleased, conferring special decorations upon the members of the committee, and presenting to all the singers, one hundred and sixty in number, the medal for arts and sciences.

The authorities of the Munich Hof-Theater have issued an official notification to the artists of that establishment, prohibiting their acknowledgment, in future, of the applause of the audience, either during a performance, or even at the end thereof. This rule, perfectly justifiable from a purely artistic point of view, is, however, to be relaxed on certain special occasions, such as an artist's jubilee, the first production of a new work, when artists, authors, &c., are conceded the privilege to bow their thanks to the public at the conclusion of the performance.

The performances at the Munich Hof-Theater of Cornelius's Opera "Der Cid" have continued to attract much attention during the past month, and the work of a composer who met with such scant encouragement during his lifetime appears to have secured a permanent place in the *répertoire* of the leading operatic stage of Southern Germany.

The Municipal Council of Naples having just reduced the subvention hitherto granted to the San Carlo Theatre of that town to an almost nominal amount, it is doubtful whether an *impresario* will be forthcoming to carry on the performances of one of the principal operatic establishments of Italy during the present season.

The recent performance by the Société des Grandes Auditions Musicales, at the Paris Trocadéro, of Handel's "Israel in Egypt," although very well attended, met with but a qualified success, chiefly on account of the inefficient training of the choir, which, moreover, consisted of some one hundred and twenty voices only. Madame Krauss and M. Auguez were the soloists.

M. Destrée, the Charleroi advocate, has lost his case against the directors of the Brussels Théâtre de la Monnaie for giving a somewhat abridged performance of Wagner's "Siegfried." The redoubtable lawyer has, however, appealed to a higher tribunal, by whom the matter is being tried over again.

The centenary of the birth of Meyerbeer is to be celebrated in a special manner, on September 5, at the Paris Grand Opéra, where the composer achieved his most brilliant successes. The performances on this occasion will comprise an act from "Le Prophète," the cloister scene from "Robert le Diable," the last act from "L'Africaine," and the fourth from "Les Huguenots." Invitations have been issued to all the artists still living who have taken leading parts in the *premieres* of Meyerbeer's works, and it is stated that Madame Viardot-Garcia has undertaken to sing the part of *Fides* in the fragment from "Le Prophète." A festival cantata, sung by the entire *personnel* of the Opéra, is to terminate the proceedings. At Berlin, where Meyerbeer occupied for many years the post of Musical Director

of the Royal Opera, in succession to Spontini, a complete cycle of his operas will be given in commemoration of the centenary.

The preparations for the forthcoming performance of "Lohengrin" at the Paris Opéra are being most actively pursued, and there is no longer any doubt as to the interesting event taking place in the course of next September. M. Van Dyck has been definitely engaged for the title part.

The fourth and last Organ Concert of the present season given by M. Alexandre Guilmant took place at the Paris Trocadéro, on the 4th ult., the programme including the works of composers ranging from the sixteenth to the nineteenth century. The eminent Organist was assisted on this occasion by a gifted pupil, Herr C. L. Werner, of Baden-Baden, who, notwithstanding his Teutonic nationality, met with a very flattering reception.

M. Philippe Flon, the Conductor of the Rouen opera, has accepted a favourable offer for giving a series of performances, with the *personnel* of his theatre, of "Lohengrin" in the principal towns of Spain.

A correspondent writes to us from Karlsruhe: "The highly interesting experiment of a performance of Berlioz's 'Les Troyens' was repeated at the Hof-Theater, under the direction of Felix Mottl, on May 31, and with complete success. The stupendous work, this time, was given entirely in the one day, the 'Siege of Troy' being presented at mid-day, and the second, or Carthage portion, in the evening. The performance deserves a record in your columns as a noteworthy achievement of disinterested artistic zeal."

Among the works to be performed during the operatic season at the Château d'Eau Theatre, of Paris, this summer are Gluck's "Le Cadi dupé" and Mozart's "Così fan tutte." M. Rosenlecker's "La Légende d'Ondine" will be the principal novelty.

A *drame lyrique*, entitled "Le Rêve," founded upon M. Zola's well-known romance of the same name, was produced at the Paris Opéra Comique on the 18th ult., where it attracted some favourable attention. The author of the libretto is M. Louis Gallet, and the music, constructed on Wagnerian lines, is from the pen of M. Bruneau, a young musician of undoubted talent, who made his *début* as a dramatic composer some time since at the Château d'Eau. Mesdames Simonnet and Deschamps-Jéhin and Messrs. Lorrain and Engel were the principal interpreters.

A new operetta is being performed, with great success, just now, at the Coliseo dos Recreios, of Lisbon, the title being "Tin-Ko-Ka," and the composer Senhor Somava.

M. Camille Saint-Saëns has completed a new opera, entitled "Proserpine," which is to be first brought out at the Paris Grand Opéra.

A new opera, "Gennarellò," the joint work of two brothers, Antonio and Gaetano Cipollini, the former being the author of the libretto and the latter that of the music, was brought out last month at the Manzoni Theatre of Milan, and met with a fairly good success. The performance, in which Mmes. Leone and Ceresoli and the tenor Quiroli took part, is described as an excellent one.

A new opera, entitled "Manon Lescart," by the Maestro Pacini, is in course of preparation at the Teatro Regio, of Turin.

Auber, whose works are much neglected by the present generation of his native France, meets with increasing favour with Italian audiences. At the National Theatre, of Rome, the ever-green "Domino Noir" is to be revived at the opening performance of the forthcoming season.

The principal works to be performed next season at the La Scala, of Milan, are "Tannhäuser," "Hamlet," "Carmen," and "Les Huguenots." A new opera, by Alfredo Catalano, entitled "Vally," will also be brought out. It was hoped that Arrigo Boito's much talked of "Nerone" would also be produced here during the season, but the work is said to be still far from completed, if, indeed, it ever will be.

A second edition has already been issued of M. Arthur Pougin's interesting volume, entitled "L'Opéra Comique pendant la Révolution de 1788 à 1801" (Paris: Savine).

Under the title of "Le Crépuscule des Dieux," M. Victor Wilder has just published, at Messrs. Schott's, his translation of the final portion of the "Nibelungen" Tetralogy.



There only now remains "Parsifal" to complete the entire series of Wagner's recognised music-dramas in the French version.

The seventh edition has just been published at Leipzig, of the late Dr. Franz Brendel's "Geschichte der Musik." The author of this important work was the successor of Robert Schumann in the editorship of the *Neue Zeitschrift für Musik*, and died in 1868.

A Mass in C minor, written by the German Ambassador at Vienna, Prince Reuss, was performed last month at the Chapel of the Vienna Hofburg. Dr. Hanslick, the well-known critic of the *Neue Freie Presse*, speaks of the work as being thoroughly musician-like, and a worthy example of devotional music.

An excellent performance is reported from Gotha of a new Cantata by Theodor Gerlach, entitled "Luther's Lob der Musik." The work was given by the Gotha Musikverein, under the direction of Professor Tietz, and is characterised in the local press as a very valuable addition to the repertory of Protestant church music.

Fraülein Maria Reinecke, sister of Dr. C. Reinecke, of the Leipzig Conservatorium, has established an Academy of Music at Hanover.

M. Hlawatsch, the eminent orchestral conductor at St. Petersburg, has, at the instance of the Government, started upon a tour of inspection in the Russian provinces concerning the status of musical instruction in the elementary schools of the various districts.

At a charitable performance given last month at the Petit Trianon, in Versailles, and in which the artists of the Opéra and of the Opéra Comique took part, the programme included Rousseau's now seldom heard opera "Le Devin du Village," and a ballet, while selections from the last century composers Lulli, Gluck, Grétry, Rameau, Marais, and Noverre were arranged by M. Hansen.

Some extremely rare volumes on musical subjects by early Spanish authors, forming part of the magnificent library of M. Ricardo Heredia, were placed under the hammer recently at the Hôtel Drouot, of Paris. The most important of the number, in point of scarcity—viz., the "Claracion de instrumentos musicales," by Fray Juan Bermudo, dated 1555, and treating of the condition of music in Spain anterior to that period—was knocked down to the Paris Conservatoire for the sum of 2,150 francs. There was some keen competition for this precious folio, whereof, it is said, the Royal Library of Madrid itself does not possess a copy.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. A. C.—1. Certainly. It was originally sung by Santley. 2. Certainly not. 3. Consult Novello's Catalogue of Songs.

H. J. S.—It is not possible always for a bass singer to acquire a tenor voice, although in a few rare and notable instances this result has been accomplished.

ORGAN.—The Adagio is from Spohr's (Op. 34) *Notturmo for Wind Instruments*. It has been arranged for Organ by W. T. Best (No. 28).

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BELFAST.—The report of the Philharmonic Society for the season 1890-1 shows that the season's work was, upon the whole, and in spite of several adverse circumstances, very successful, viewed from a musical standpoint. Gounod's *Redemption* and Mendelssohn's *Elijah*, with some miscellaneous Concerts, at which several of the most

prominent artists of the day—vocal and instrumental—appeared, including the Misses Ella Russell and Emily Spada, Mesdames Antoinette Sterling, Belle Cole, and De Pachmann, and Messrs. Robertson, Purkert Greene, Marsh, Edward Nachez, and De Munk. There was an extra Concert at Christmas, in accordance with the custom now fairly established by the Society, when a performance of Handel's *Messiah* was given. The Society has been instituted many years, and there is reason to believe that it has exercised considerable influence over musical taste in the North of Ireland.

BIGGLESWADE.—On the 11th ult. a Choral Festival, in connection with the Church Music Society of the Archdeaconry of Bedford, was held in the Parish Church. Seven choirs were represented and numbered about 150 voices. Tallis's Responses were used, the Magnificat and Nunc dimittis being sung to Dr. C. H. Lloyd's setting in F. The Anthem was "What are these" (Stainer). Mrs. Kempe presided at the organ, and Mr. J. G. Cooper, the Organist and Choirmaster of the Church, conducted.

BRIGHTON.—On the 11th ult. an Organ Recital was given by Mr. J. H. Pearson in the Parish Church. The programme, which also included some vocal pieces, was made up of excerpts from the writings of Theo. Dubois, Mendelssohn, Widor, Foster, Handel, Mozart, Lemmens, Couperin, Smith, Morandi, and Wagner.

CHILSTON.—The annual Festival Service of the Association of Church Choirs was held at the Parish Church on Tuesday, the 10th ult. Twenty choirs took part in the service, the number of voices being about 500. The Processional Hymn was Dr. Naylor's setting of the beautiful words of the Rev. J. Ellerton, from "Church Hymns," the final hymn being Barnby's tune to G. Duffield's words, "Stand up!" from "Hymns Ancient and Modern." The other hymns were "Exalt to-day" (Rev. J. B. Booth), by Rev. Dr. Rogers; "How lovely all Thy dwellings are" (Rev. J. P. Metcalf's paraphrase of Psalm lxxiv.), by Dr. P. Armes; and "Come Thou, O come" (from the Latin, by Rev. G. Moultrie), by E. Prout. The Special Psalms were iii. lvi. (to single chant by F. R. Frye), ex. (third tone, second ending), and ex. (J. Barnby in D flat). The Magnificat and Nunc dimittis were W. S. Vining's very interesting and suitable setting in E flat. Tallis's Festival Responses occupied their usual position, and the "Amen" after the Blessing was by Dr. P. Armes. The Anthem was Dr. Chipp's "As I live, saith the Lord," admirably adapted for such an occasion. The Conductor was Mr. F. R. Frye, Organist of the Parish Church; Mr. W. G. Wood was the Organist. Four instrumentalists (two cornets and two trombones, from the Royal Artillery Band) gave valuable assistance.

CHILSTONHAM.—In honour of the College Jubilee, on the 22nd ult., a Greek play was selected, *The Birds*, of Aristophanes. The first performance was given under the direction of Mr. G. Hawtrev, by whom the scenery was designed. The dramatis personae were G. Hibbert Ware (Peithetaurus), H. A. Morison (Euclides), and C. H. Croker King (Hoopoe), who displayed considerable histrionic ability. The music of the comedy, by Dr. C. Hubert Parry, and that of the parabasis, by Dr. A. E. Dyer, who conducted the orchestra, was excellent, and highly appreciated.

DARTFORD.—On Tuesday, the 9th ult., a performance of Stainer's *Daughter of Jairus* took place in aid of the Restoration Fund of the Church. The Cantata was preceded by a short introductory service consisting of a few collects, with part of the evening prayer. A small professional orchestra accompanied the choir, together with the organ. The choir numbered nearly eighty voices. The Conductor, Mr. Musgrove Tufnell, had well drilled his forces, and was ably assisted by Mr. F. H. Squires, the Church Organist.

LYTTLETON, N.Z.—The Christchurch Musical Society gave, on April 16, at the Theatre Royal, the second Concert of the season. The chief portion of the programme was Mr. Luscombe Searle's secular Cantata, *Australia*, which was performed for the first time. The Cantata was preceded by a "musical mélange," which Mr. F. M. Wallace conducted. The Introductory Symphony, a remarkably dainty composition, was very crisply and tastily played, with much delicacy of expression, showing that it had been most carefully rehearsed. Mr. Luscombe Searle took the *télon* to enable Mr. Wallace to give a violin solo, Beethoven's *Romanza* in F, which he gave with the purity of tone, power of expression and facile execution which are so completely inseparable from his playing. The second part of the Concert consisted of *Australia*, a work of undoubted merit, which was performed in a manner that reflected credit on composer, vocalists, and instrumentalists. Mr. Luscombe Searle has every reason to be gratified by its reception at the hands of those who heard it.

NASHVILLE, TENNESSEE, U.S.A.—A grand Concert by Miss Hollinshead's Vocal Society, assisted by Professor Eiseeman, Mr. Alfred Howell, and an Orchestra, gave a very successful performance of Gade's Cantata the *Erl-King's Daughter* in the Theatre Vendome, on Friday, May 8.

NEWTON ABBOT.—The annual Festival of the Moreton Choral Association of Church Choirs was held on Thursday, the 18th ult., in St. Leonard's Church. Choirs from Welborough (the Parish Church of Newton Abbot), St. Leonard's, St. Paul's, and the College (Newton Abbot), Highweek, Kingsteignton, Ashburton, Ideford, Chudleigh, North Bovey, and Bickington (all but the two last being supplied) took part. The Conductor was Mr. W. Brown, Organist of St. Paul's, Newton Abbot; and the choir of more than two hundred voices was accompanied by a small string band, led by Mr. Sparkes, the organ being played by Mr. Lewis Beane, Organist of Highweek. The Magnificat and Nunc dimittis were by Dr. Bridge. Stainer's Anthem, "O clap your hands, all ye people," was sung.

ONTARIO.—The annual closing Concert and Entertainment given by the pupils attending the Ontario Institution for the Blind took place in the Lecture Room of the Institute on the 5th ult. The Concert was an unqualified success. The choruses showed careful training, and were remarkable for excellent time and for purity of tone and volume. The pianoforte pieces showed in every instance a masterly

acquaintance with that instrument. Albert Kaiser, at the organ, and S. W. Coppin, C. Henry, and W. C. Campbell, on the violin, deserve a special word of mention.

**PENRITH.**—On Thursday afternoon, the 11th ult., the twenty-fourth annual Festival of the Association for the Improvement of Church Music in Cumberland and Westmoreland was held at Penrith. The number of surplised choirs was the largest ever present. The clergy and choir robed at a private mansion, and, headed by the Conductor (Mr. Metcalfe, Lay Clerk of Carlisle Cathedral), sang a Processional Hymn; "Hark! ten thousand harps and voices" (Sir R. P. Stewart) was then taken up by all the choirs. The Psalms were sung to chants by Jones and Camidge; the Evening Canticles were to Tours's setting in F; the Anthem was Stainer's "Sing a song of praise"; the hymn before the sermon was Barnby's "For all the saints who from their labours rest." The sermon was preached by the Rev. Dr. Troutbeck, of Westminster Abbey. The Offertory Hymn, "St. Anne," and concluding Te Deum were Sir Arthur Sullivan's arrangement. Mr. Edward Reddrop, the Organist to the Association, presided at the organ.

**READING.**—The last of the Saturday evening Popular Concerts was given on May 30, by the Temperance Choral Society, when Bennett's *May Queen* was performed. The Society was assisted by Miss Edith Rema, Miss Lizzie Neal, Mr. N. Foxon, and Mr. A. Tucker. Songs were given by the above-named in the miscellaneous selection. Mr. Howard Moss played Batiste's Offertoire in D as an organ solo. Part-songs were given by the Society. The pianoforte accompaniments were played by Mr. Percy Scrivenor, and Mr. Howard Moss presided at the organ. Mr. A. W. Moss conducted.

**WELLINGTON, N.Z.**—The members of the Wellington Orchestral Society gave the second Subscription Concert of the second season in the Opera House on April 6. The C minor Symphony of Beethoven was given for the first time in this city. No fewer than six of the immortal master's famous nine Symphonies have now been produced in Wellington. The work was most creditably performed by the Society, under the skilful direction of Mr. J. B. Connolly. The second special novelty was Goldmark's Concert-Overture "Im Frühling." It was admirably played by the orchestra, who also gave a very spirited and effective interpretation of two of Brahms's Hungarian Dances and of Nicolai's Overture, to *The Merry Wives of Windsor*, while the "Love Song" from Taubert's incidental music to *The Tempest*, a movement from Delibes's Ballet *Naila*, and Kéler Béla's "Butterfly Hunt" were performed with appropriate delicacy. The vocal numbers were contributed by Mrs. Russell and Mr. E. J. Hill. Mr. Robert Parker was an able and sympathetic accompanist. Mr. Connolly proved himself a skilful and judicious conductor, and the band, which numbered 39 instrumentalists, was efficiently led by Mr. A. Horop.

**WESTON-SUPER-MARE.**—The Amateur Orchestral Society's second "open night" of the season took place in the Victoria Hall, on the 9th ult., before a large, fashionable, and enthusiastic audience. The orchestra of forty performers, conducted by Mr. C. Windatt, gave very able interpretations of Boieldieu's Overture to *La Dame Blanche*, a selection from Gounod's *Faust*, Mendelssohn's "War March," "Le Thierre's" "Danse Fantastique," and other excerpts. Oboe, violin, and cornet solos were contributed, and songs were admirably sung by Mdlle. Marie-Louise Becue and Messrs. J. F. Miller and A. E. Masters.

**ORGAN APPOINTMENTS.**—Mr. J. Herbert Olding, Organist and Choirmaster to St. Saviour's, Brixton Hill.—Mr. T. H. Goodwin, Organist and Choirmaster to the Leyt-stone Congregational Church.—Mr. Henry G. Welby, Organist and Choirmaster to the American Episcopal Church, Buenos Ayres.—Mr. William J. Massey, to St. John the Evangelist's, Brownswood Park.—Mr. Arthur Self Fowles, Organist and Choirmaster to the Parish Church, Henden.—Mr. Lorenzo A. J. Faull, Organist and Choirmaster to St. James's, Kennington.—Mr. Herbert Thorne, to the Parish Church, Clapham.—Mr. A. A. Yeatman, Organist and Choirmaster to St. Mary's, Whitechapel.

**CHOIR APPOINTMENTS.**—Mr. William Cook (Alto), to St. Botolph's, Bishopsgate.—Mr. Thomas Sweeney (Solo Bass), to Marylebone Parish Church.—Mr. Maskell Hardy (Solo Tenor), to St. Paul's, Knightsbridge.—Mr. W. H. Cradock (Bass), to Southwell Cathedral.

**MISS BESSIE HOLT (Soprano)**  
Ratnestall, near Manchester.

**MISS ANNE PURCELL (Soprano)**  
(Pupil of the late Montem Smith, Esq.).  
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**MISS FLORENCE VEREY (Soprano)**  
(Associate-Vocalist, Medalist, &c., T.C.L.)

For At Homes, Concerts, Oratorios, &c., address, 130, Maida Vale, W.

**MR. HENRY BEAUMONT (Tenor)** recently engaged in the Burns-Crotty revival of Rossini's "La Cenerentola" and the production of Dr. Cellisani's Opera "The Knight of the Road." Engaged: Lancaster Gate, Croydon, Blandford Square, Queen's Gate, Kilburn, East London, Lancaster Gate, Lancaster Gate, Collard's Rooms, Steinway Hall, Bayswater, Jersey, Jersey (Garden Scene, "Faust," &c.), Collard's Rooms, Meistersingers Rooms, Earl's Court, City, Bayswater, Lancaster Gate, Earl's Court, Southsea, St. Leonards, Buxton, Dublin, Cork, Maidstone, Huddersfield (Choral, Rossini's "Statat," &c.), Bishop Stortford, Huddersfield (Ballads), Todmorden (Choral, Recital "Maritana"), Dublin, Glasgow, &c. Mr. and Mrs. Beaumont (Madame Adelaide Mullen, Dramatic Soprano) are now booking dates for the Winter Season. For Oratorio, Opera, or Ballads, address, 57, Elgin Crescent, Bayswater, W.

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 Recit.—"Pious orgies" (Judas Maccabæus).  
 Recit.—"Ye sacred Priests" (Jephtha).  
 Air—"Farewell, ye limpid springs" (Jephtha).  
 Air—"O! had I Jubal's lyre" (Joshua).  
 Recit.—"O, worse than death" (Theodora).  
 Air—"Angels ever bright and fair" (Theodora).

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FOR  
CONTRALTO

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## CONTENTS.

- Recit.—"Behold! a Virgin shall conceive" (Messiah).  
 Air—"O thou that teltest good tidings to Zion" (Messiah).  
 Recit.—"Then shall the eyes of the blind be opened" (Messiah).  
 Air—"He shall feed His flock like a shepherd" (Messiah).  
 Air—"He was despised and rejected" (Messiah).  
 Air—"Father of Heav'n" (Judas Maccabæus).  
 Air—"Return, O God of Hosts" (Samson).  
 Air—"Their land brought forth frogs" (Israel in Egypt).  
 Air—"Thou shalt bring them in" (Israel in Egypt).  
 Air—"O Lord, whose mercies" (Saul).  
 Air—"Lord, to Thee each night and day" (Theodora).  
 Recit.—"Great prophetess, my soul's on fire" (Deborah).  
 Air—"In the battle fame pursuing" (Deborah).  
 Recit.—"I will be a painful separation" (Jephtha).  
 Air—"In gentle murmurs will I mourn" (Jephtha).  
 Recit.—"See, she blushing turns her eyes" (Semele).  
 Air—"Hymen, haste! thy torch prepare" (Semele).

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- Recit.—"Comfort ye, my people" (Messiah).  
 Aria—"Ev'ry valley shall be exalted" (Messiah).  
 Recit.—"Thy rebuke hath broken his heart" (Messiah).  
 Arioso—"Behold, and see if there be any sorrow" (Messiah).  
 Recit.—"He was cut off out of the land of the living" (Messiah).  
 Air—"But Thou didst not leave his soul in hell" (Messiah).  
 Recit.—"He that dwelleth in Heaven" (Messiah).  
 Air—"Thou shalt break them" (Messiah).  
 Recit.—"Tis well, my friends" (Judas Maccabæus).  
 Air—"Call forth thy powers" (Judas Maccabæus).  
 Recit.—"Thanks to my brethren" (Judas Maccabæus).  
 Air—"How vain is man who boasts in fight" (Judas Maccabæus).  
 Recit.—"My arms! against this Gorgias will I go" (Judas Maccabæus).  
 Air—"Sound an alarm!" (Judas Maccabæus).  
 Recit.—"O loss of sight" (Samson).  
 Air—"Total eclipse" (Samson).  
 Recit.—"Deeper and deeper still" (Jephtha).  
 Air—"Waft her, angels" (Jephtha).  
 Air—"The enemy said" (Israel in Egypt).  
 Recit.—"My grief for this" (Samson).  
 Air—"Why does the God of Israel sleep?" (Samson).  
 Air—"Where'er you walk" (Semele).  
 Recit.—"O God, who from the suckling's mouth" (Esther).  
 Air—"Sing songs of praise" (Esther).

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## CONTENTS.

- Recit.—"Thus saith the Lord" (Messiah).  
 Air—"But who may abide the day of His coming" (Messiah).  
 Recit.—"For, behold, darkness shall cover the earth" (Messiah).  
 Air—"The people that walked in darkness" (Messiah).  
 Air—"Why do the nations so furiously rage together?" (Messiah).  
 Recit.—"Behold, I tell you a mystery" (Messiah).  
 Air—"The trumpet shall sound" (Messiah).  
 Recit.—"I feel the Deity within" (Judas Maccabæus).  
 Air—"Arm, arm, ye brave" (Judas Maccabæus).  
 Recit.—"Be comforted" (Judas Maccabæus).  
 Air—"The Lord worketh wonders" (Judas Maccabæus).  
 Recit.—"The good we wish for" (Samson).  
 Air—"Thy glorious deeds inspir'd my tongue" (Samson).  
 Air—"Honour and arms" (Samson).  
 Air—"How willing my paternal love" (Samson).  
 Recit.—"It must be so" (Jephtha).  
 Air—"Pour forth no more unheeded prayers" (Jephtha).  
 Air—"Revenge, Timotheus cries" (Alexander's Feast).  
 Recit.—"I'll hear no more" (Esther).  
 Air—"Pluck root and branch" (Esther).

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Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)  
Sold also by KENT and Co., Paternoster Row (E.C.)—Wednesday, July 1, 1891.